M
1533
G73M24
1916
c.1

MUSI

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GRAINGER

IN LOVING ADORATION OF
WALT WHITMAN

MARCHING SONG of DEMOCRACY

VOCAL & PIANO
SCORE

Price, 60 cents net

NEW YORK: G. SCHIRMER
BOSTON: THE BOSTON MUSIC Co.

M
1533
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1916
c. 1
MUSI

P.A.G.

In loving adoration of Walt Whitman

MARCHING SONG OF DEMOCRACY

For

Mixed Chorus, Orchestra and Organ

By

PERCY ALDRIDGE GRAINGER

Vocal and Piano Score

NEW YORK : G. SCHIRMER, 3 EAST 43d ST.
BOSTON : THE BOSTON MUSIC CO.

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Philadelphia

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MARCHING SONG OF DEMOCRACY

In "A Backward Glance o'er Travel'd Roads" (Leaves of Grass) Walt Whitman wrote:

> The New World receives with joy the poems of the antique, with European feudalism's rich fund of epics, plays, ballads— . . . and though, if I were ask'd to name the most precious bequest to current American civilization from all the hitherto ages, I am not sure but I would name those old and less old songs ferried from east to west—some serious words and debits remain; some acrid considerations demand a hearing. Of the great poems receiv'd from abroad and from the ages, and to-day enveloping and penetrating America; is there one that is consistent with these United States, or essentially applicable to them as they are and are to be? Is there one whose underlying basis is not a denial and insult to democracy?

* * *

When a boy of 16 or 17 I was greatly struck by the truth of this assertion, not merely as regards America and literature, but as applying no less to Australia and the other younger Democracies, and to all the arts; and I felt a keen longing to play my part in the creation of music that should reflect the easy-going, happy-go-lucky, yet robust hopefulness and the undisciplined individualistic energy of the athletic out-of-door Anglo-Saxon newer nations.

When in Paris during the Exhibition of 1900 I happened unexpectedly upon the public statue of George Washington when strolling about the streets one day, and somehow or other this random occurrence galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate athletic humanity might be heard "chanting the great pride of man in himself," the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.

My original plan was to write my "Marching Song of Democracy" for voices and whistlers only (no instruments), and have it performed by a chorus of men, women and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air; but a later realization of the need for instrumental color inherent in the character of the music from the first ultimately led me to score it for the concert-hall. An athletic out-of-door spirit must, however, be understood to be behind the piece from start to finish.

The vocal parts are sung to "nonsense syllables" such as children use in their thoughtless singing; firstly, because I thought that a more varied and instinctive vocalism could be obtained without the

use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individualistic democratic tendencies), and secondly, because I did not want to pin the music down, at each moment, to the precise expression of such definite and concrete thoughts as words inevitably convey, but aimed at devoting it, rather, to a less "mental" immersion in a general central emotional mood.

The musical material dates from the summer of 1901 (Frankfurt-am-Main, Germany), December, 1908 (Stawell, Vic., Wangaratta, Vic., Albury, N. S. W., Australia), and the summer of 1915 (New York City, U. S. A.); the final scoring was made in the summer of 1915 and the spring and summer of 1916 (New York City).

The following quotations from Walt Whitman's "Leaves of Grass" may further serve as a sort of rough index to the emotional background of the work. PERCY GRAINGER.

The following excerpts are reprinted from the authorized edition of "Complete Leaves of Grass," published by Mitchell Kennerley, by kind permission of the publisher.

	From
Democracy! near at hand to you a throat is now inflating itself and joyfully singing.	*"Starting from Paumanok"*
* * *	
One's-self I sing, a simple separate person, Yet utter the word Democratic, the word En-Masse.	*"Inscriptions"*
* * *	
Fresh come, to a new world indeed, yet long prepared, I see the genius of the modern, child of the real and ideal, Clearing the ground for broad humanity, * * * To build a grander future.	*"Song of the Redwood-Tree"*
* * *	
* * * Marches humanitarian! Foremost! century marches! Libertad! masses! For you a programme of chants.	*"Starting from Paumanok"*
* * *	
Vivas to those who have fail'd!	
* * *	*"Song of Myself"*
I beat and pound for the dead, I blow through my embouchures my loudest and gayest for them.	
* * *	
Another impetus-word is Comradeship as for all lands, and in a more commanding and acknowledg'd sense than hitherto. Other word signs would be Good Cheer, Content, and Hope.	*"A Backward Glance o'er Travel'd Roads"*
* * *	
I will also want my utterances to be in spirit the poems of the morning.	
* * *	
O Liberty! O mate for me!	*"Birds of Passage"*
* * *	
I am for those that have never been master'd,	*"By Blue Ontario's Shore"*
* * *	
For those whom laws, theories, conventions, can never master.	

The beauty of all adventurous and daring persons,

* * *

The beauty of independence, departure, actions that rely on themselves. — *"Song of the Broad-Axe"*

* * *

To be servile to none, to defer to none, not to any tyrant known or unknown. — *"A Song of Joys"*

* * *

And there is no trade or employment but the young man following it may become a hero.

* * *

Lads ahold of fire-engines and hook-and-ladder ropes no less to me than the gods of the antique wars. — *"Song of Myself"*

* * *

I tramp a perpetual journey, (come, listen all!)
My signs are a rain-proof coat, good shoes, and a staff cut from the woods.

* * *

Afoot and lighthearted I take to the open road,

* * *

Henceforth I ask not good-fortune, I myself am good-fortune,

* * *

Done with indoor complaints, libraries, querulous criticisms,
Strong and content I travel the open road.

* * *

The cheerful voice of the public road, the gay fresh sentiment of the road. — *"Song of the Open Road"*

* * *

Now if a thousand perfect men were to appear it would not amaze me,
Now if a thousand beautiful forms of women appear'd it would not astonish me.
Now I see the secret of the making of the best persons,
It is to grow in the open air and to eat and sleep with the earth.

* * *

Myself and mine gymnastic ever,
To stand the cold or heat, to take good aim with a gun, to sail a boat, to manage horses, to beget superb children. — *"Birds of Passage"*

* * *

Weave in, weave in, my hardy life,
Weave yet a soldier strong and full for great campaigns to come,

* * *

* * * The death-envelop'd march of peace as well as war goes on. — *"From Noon to Starry Night"*

* * *

The sun and stars that float in the open air,
The apple-shaped earth and we upon it, surely the drift of them is something grand. — *"A Song for Occupations"*

* * *

I am an acme of things accomplish'd, and I am encloser of things to be.

* * *

Immense have been the preparations for me, — *"Song of Myself"*

* * *

Cycles ferried my cradle, rowing and rowing like cheerful boatmen,
For room to me stars kept aside in their own rings.

* * *

All forces have been steadily employ'd to complete and delight me,
Now on this spot I stand with my robust soul.

* * *

This day before dawn I ascended a hill and look'd at the crowded heaven,
And I said to my spirit *When we become the enfolders of those orbs, and the pleasure and knowledge of every thing in them, shall we be filled and satisfied then?*
And my spirit said *No, we but level that lift to pass and continue beyond.*

"*Song of Myself*"

* * *

(O something pernicious and dread!
Something far away from a puny and pious life!
Something unproved! Something in a trance!
Something escaped from the anchorage and driving free.)

"*A Song of Joys*"

* * *

I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp over the roofs of the world.

"*Song of Myself*"

* * *

O glad, exulting, culminating song!

* * *

Marches of victory—man disenthral'd—the conqueror at last,
Hymns to the universal God from universal man—all joy!

* * *

Women and men in wisdom, innocence and health—all joy!
Riotous laughing bacchanals fill'd with joy!
War, sorrow, suffering gone— * * * nothing but joy left!

* * *

Enough to merely be! enough to breathe!
Joy! joy! all over joy!

"*The Mystic Trumpeter*"

* * *

Let us go forth refresh'd amid the day,
Cheerfully tallying life, walking the world, the real,
Nourish'd henceforth by our celestial dream.

"*Passage to India*"

TO THE CHORUS, *re* "NONSENSE SYLLABLES."

All the vowels should be pronounced as in Italian with the exception of "u", which should be sounded as "u" in English "rum." Thus "rum" should sound like English "rum," "pum" should rhyme with English "plum."

The vowel "i" should always be sounded long, like "ee" in English "flee." Thus "pim" should rhyme with English "dream," "rim" should sound like English "ream," "dim" like English "deem," "tim" like English "team." "hm" stands for a sharply accented "h" occuring in the middle of a continuous humming ("m").

N.B. You can alter the nonsense syllables to suit your own comfort as long as you retain their general characteristics.

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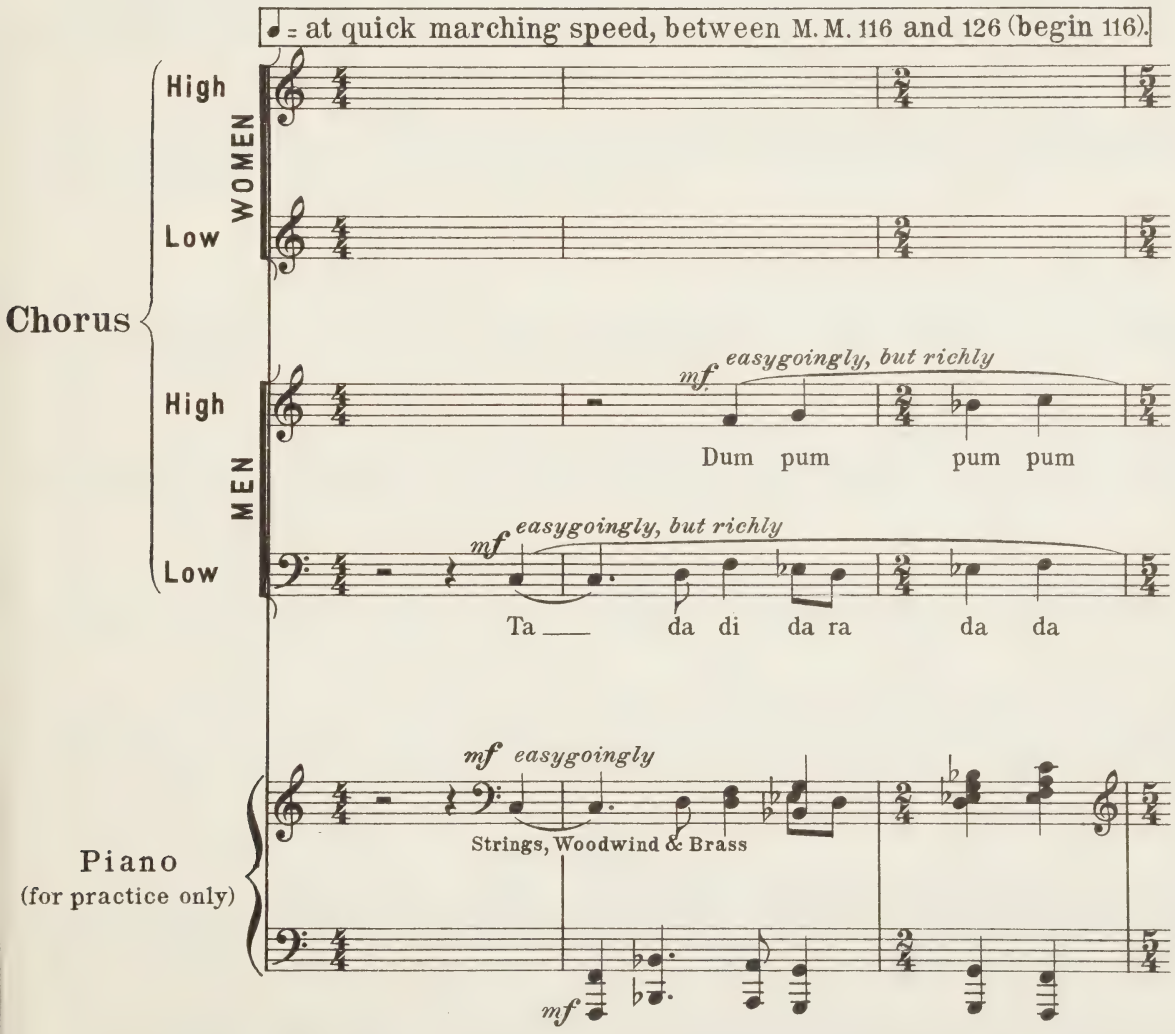
PERCY ALDRIDGE GRAINGER

Vocal and Piano Score

Yule-gift to mother, yule 1908
Birthday-gift to mother, 3, 7, 1915
Birthday-gift to mother, 3, 7, 1916

Composed: summer 1901, yule 1908, summer 1915
Finally scored: summer 1915, spring & summer 1916



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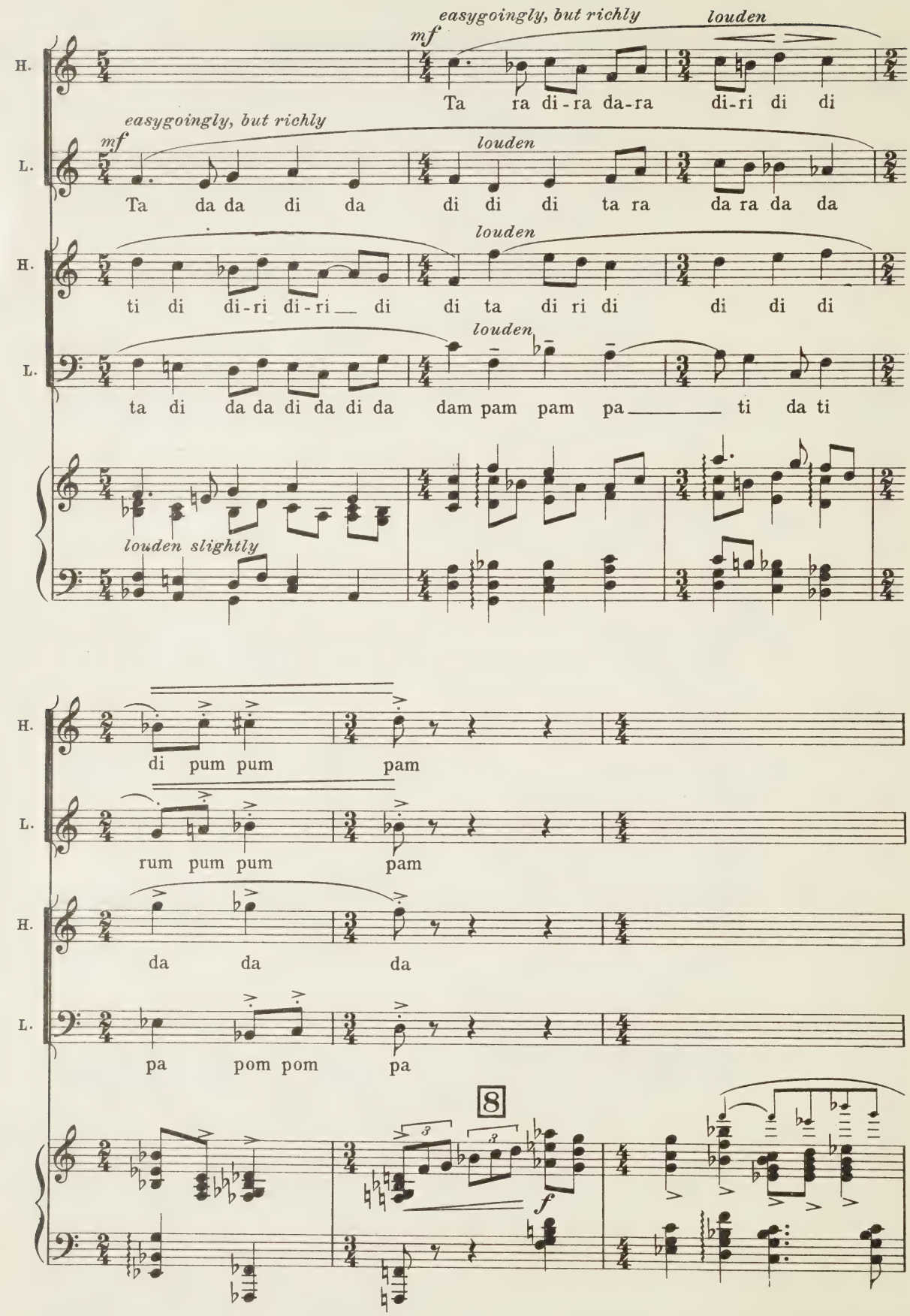
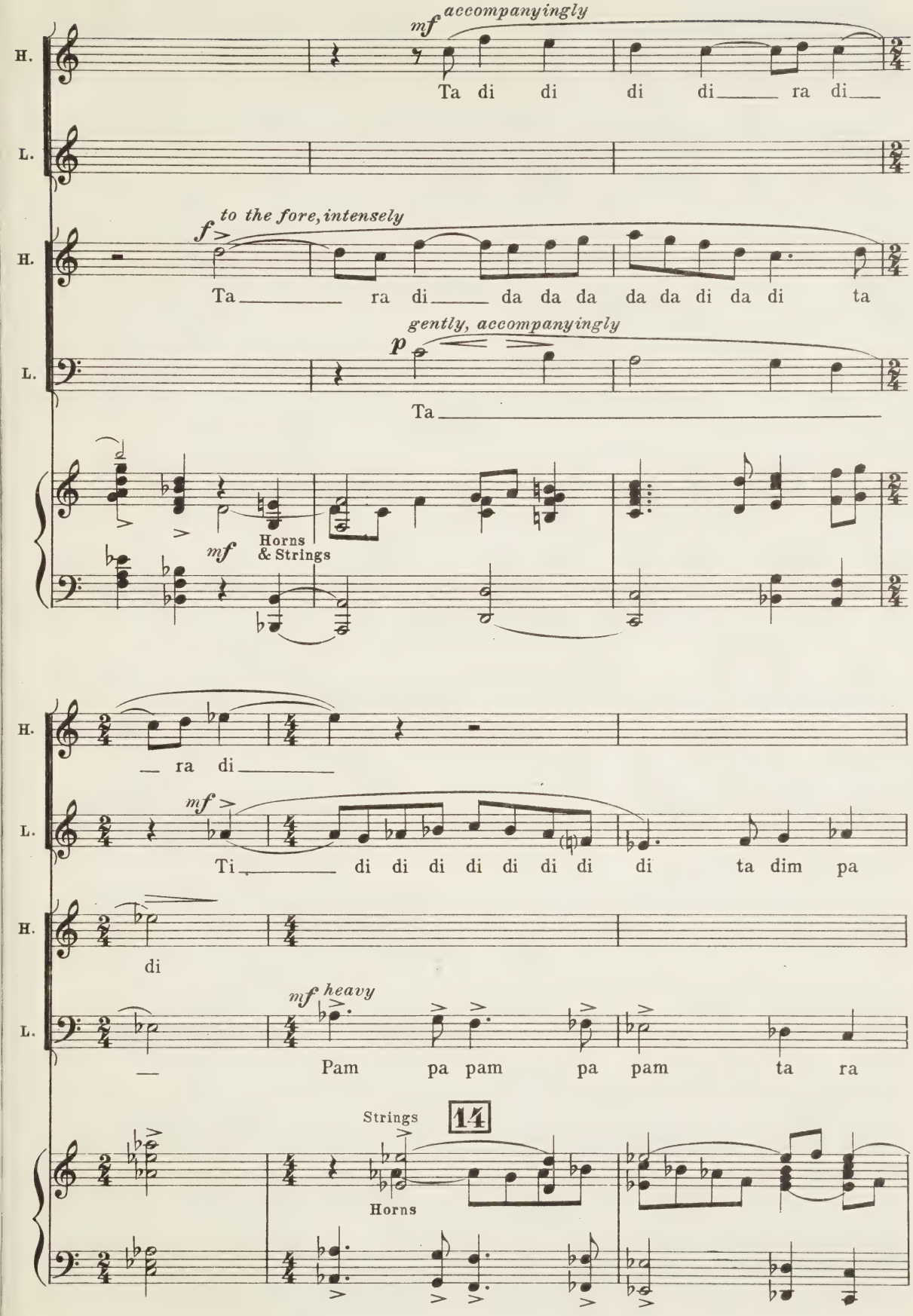
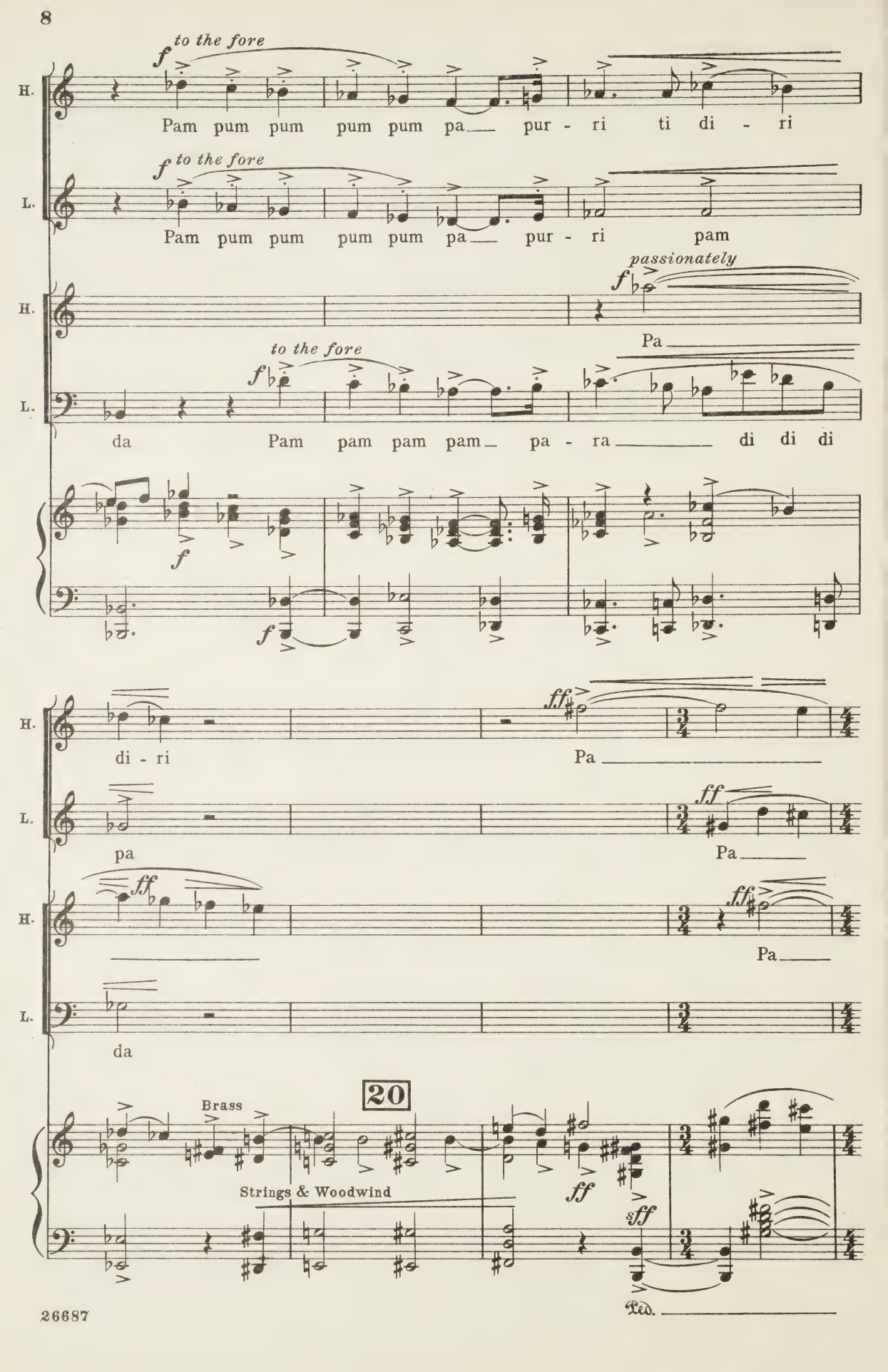
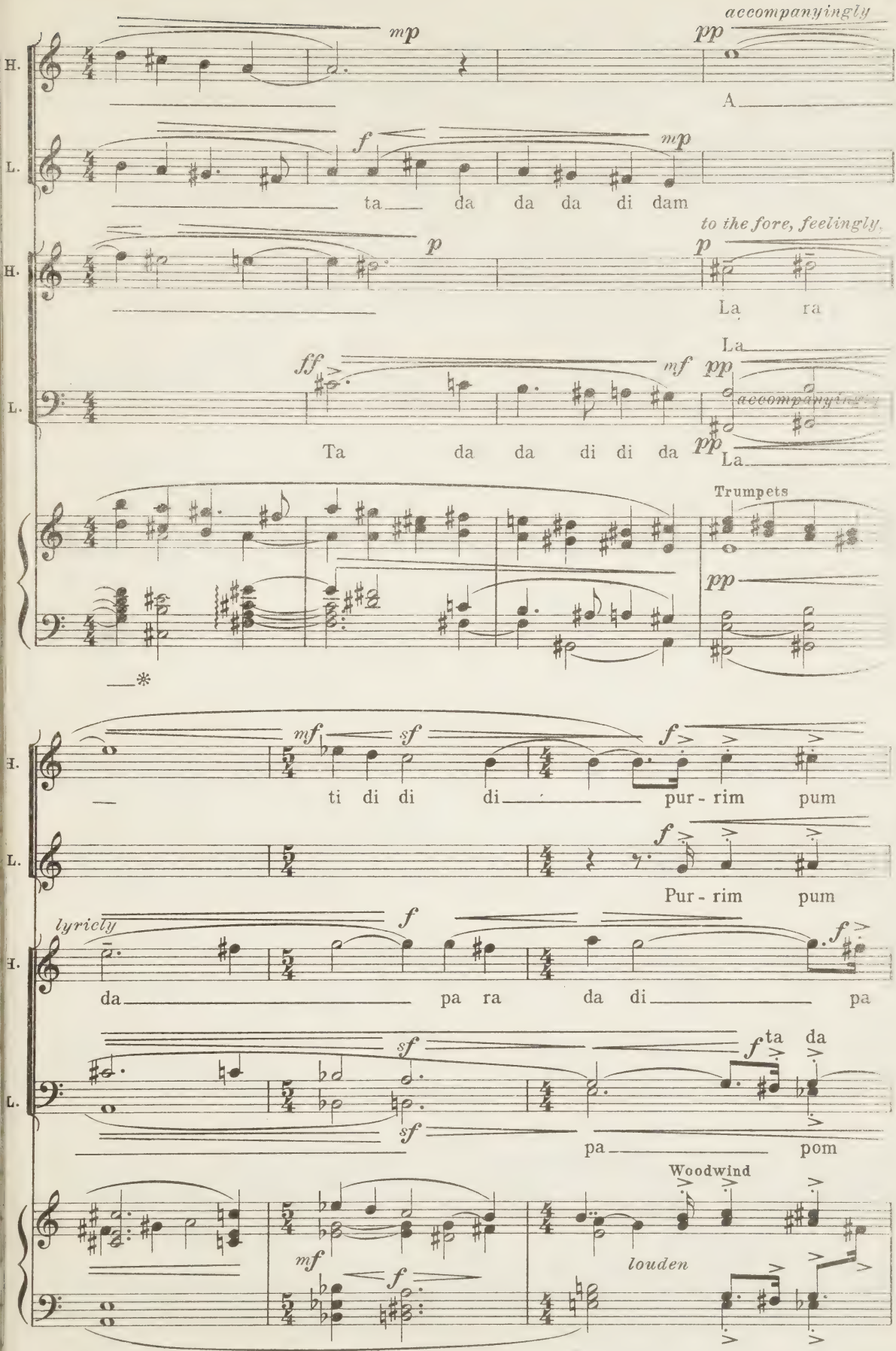
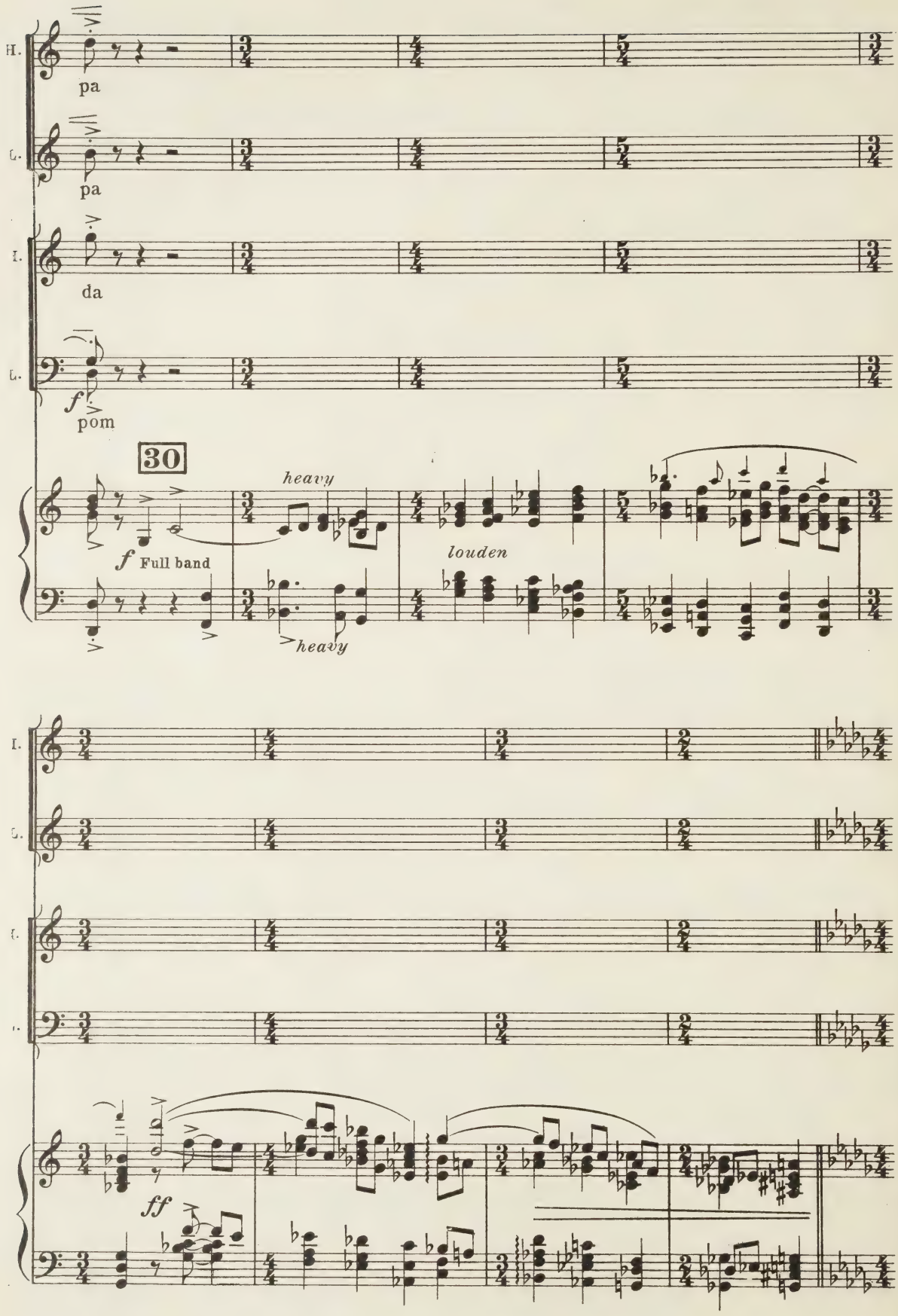
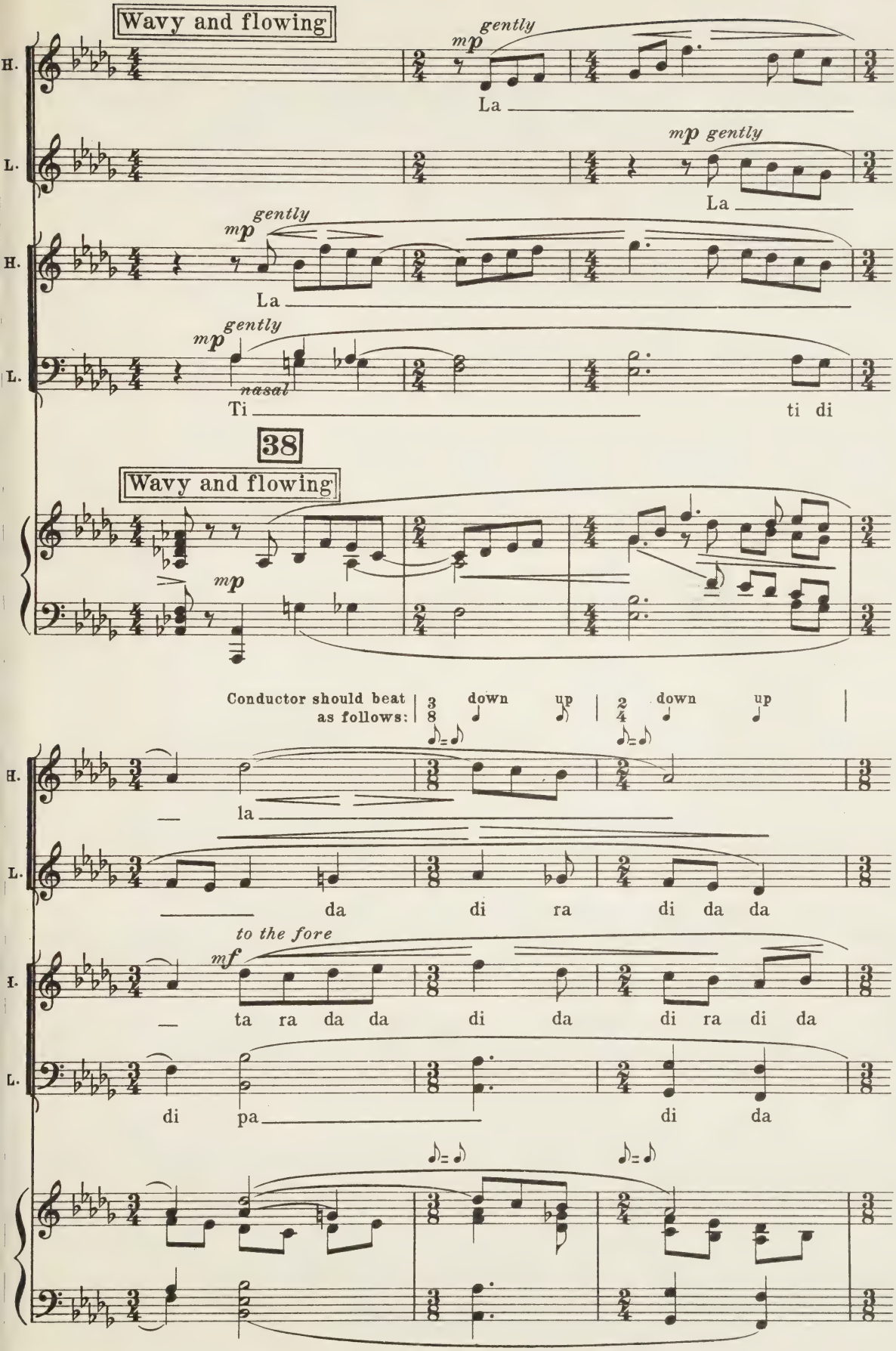

easygoingly, but richly
louden
mf
H.
Ta ra di-ra da-ra di-ri di di
easygoingly, but richly
mf
louden
L.
Ta da da di da di di di ta ra da ra da da
louden
H.
ti di di-ri di-ri di di ta di ri di di di di
louden
L.
ta di da da di da di da dam pam pam pa ti da ti
louden slightly
H.
di pum pum pam
L.
rum pum pum pam
H.
da da da
L.
pa pom pom pa
8
f

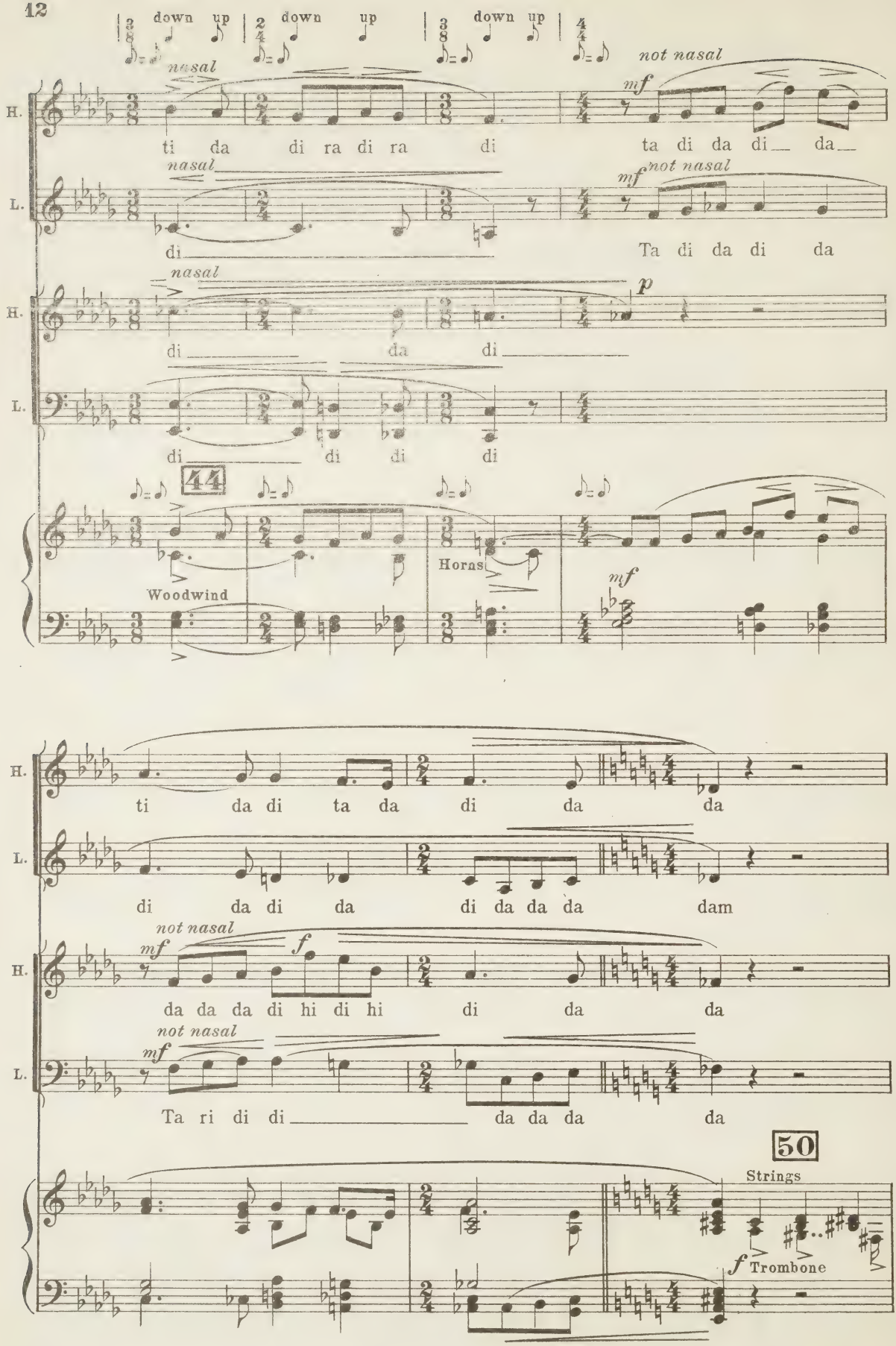

H.
mf accompanyingly
Ta di di di di ra di
L.
f to the fore, intensely
Ta ra di da da da da da di da di ta
L.
p gently, accompanyingly
Ta
mf
Horns & Strings
H.
ra di
L.
mf
Ti di di di di di di di ta dim pa
H.
di
L.
mf heavy
Pam pa pam pa pam ta ra
Strings
14
Horns

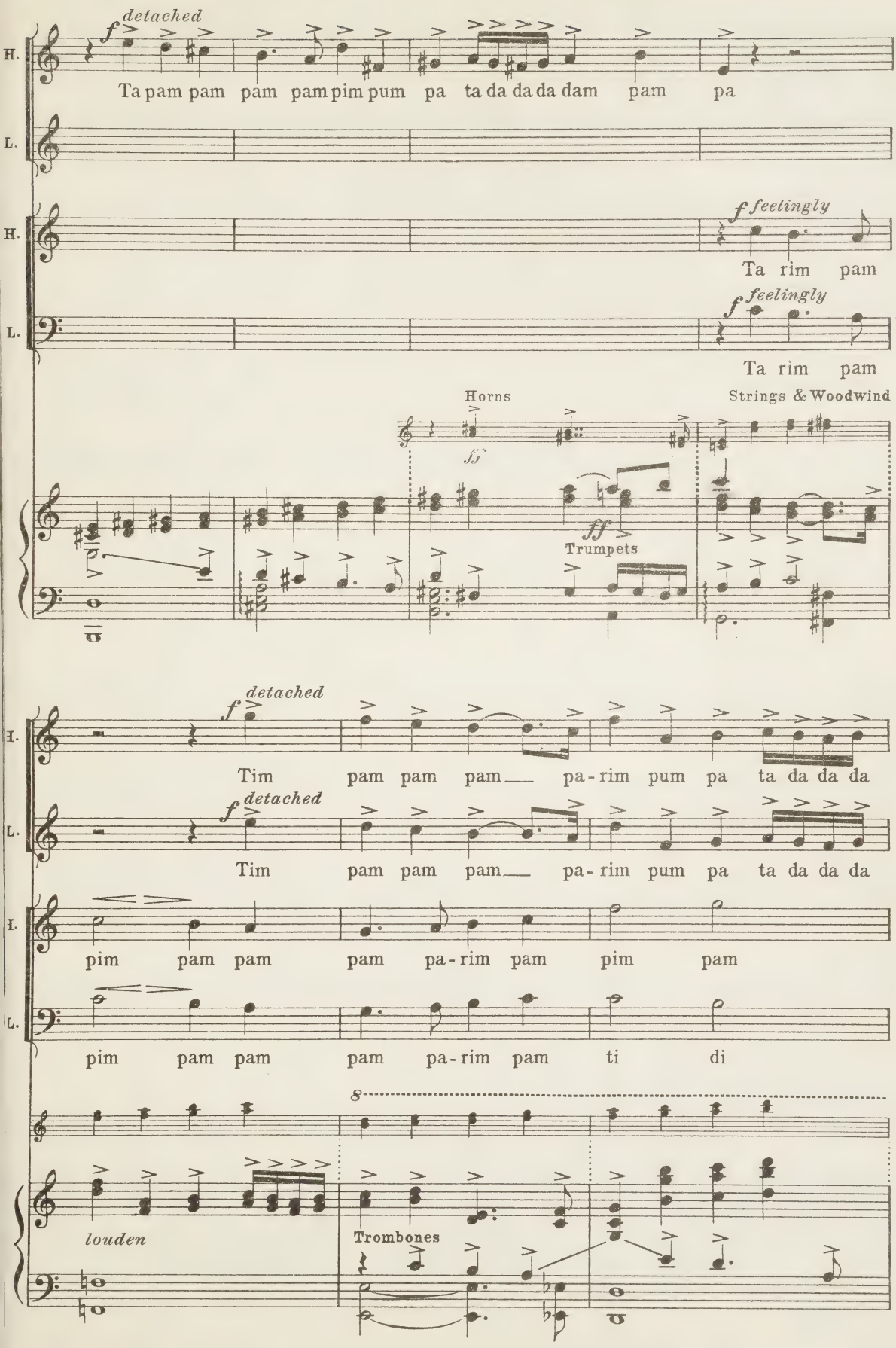

H.
L.
f to the fore
Pam pum pum pum pum pa pur - ri ti di - ri
Pam pum pum pum pum pa pur - ri pam
passionately
Pa
da Pam pam pam pam pa - ra di di di
di - ri
Pa
pa
Pa
da
20
Brass
Strings & Woodwind
Ped.

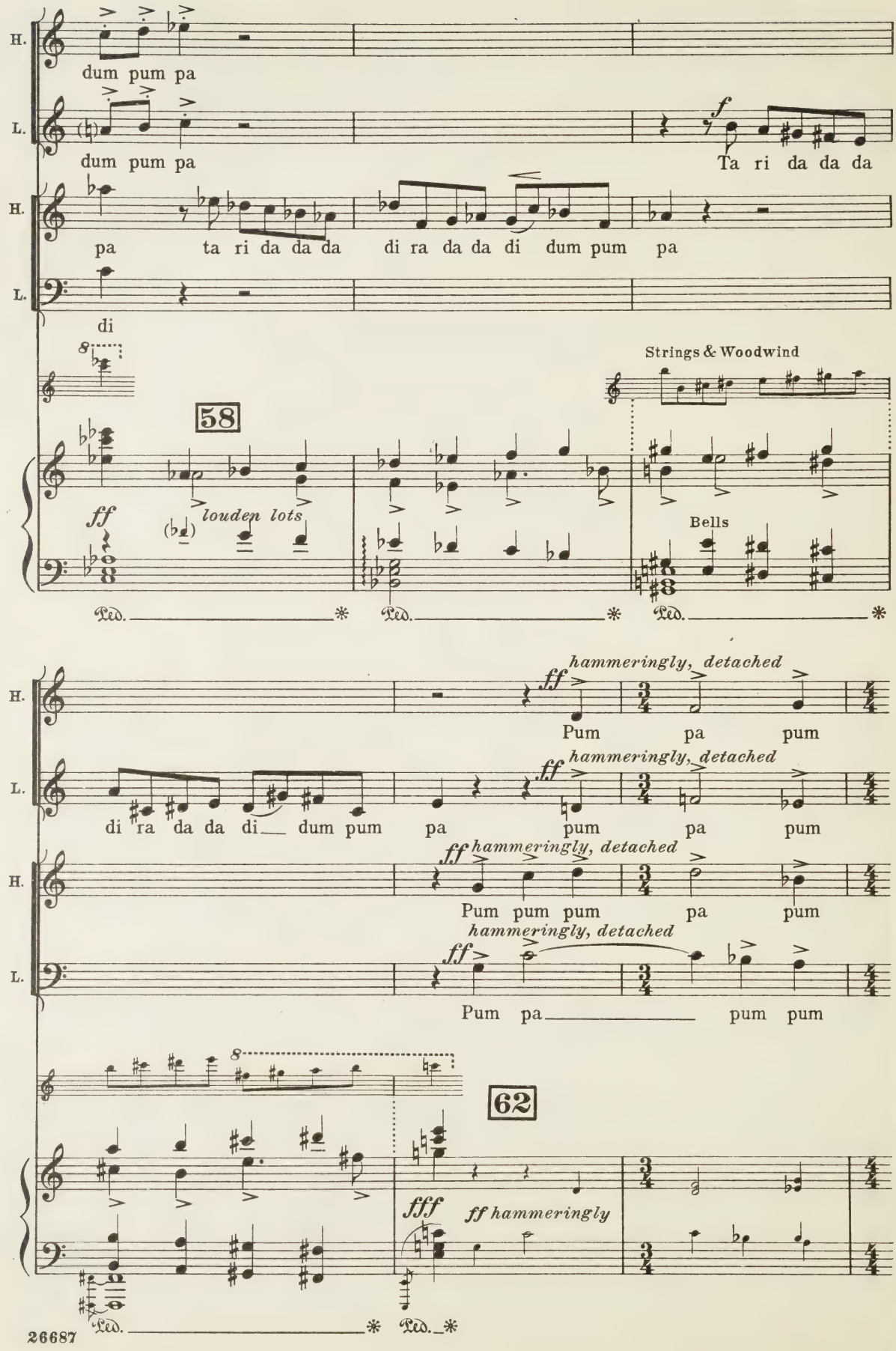

accompanyingly
mp
pp
H.
A
L.
f
mp
ta da da da di dam
to the fore, feelingly
p
p
H.
La ra
La
ff
mf
pp
L.
accompanyingly
Ta da da di di da
pp
La
Trumpets
pp
*
mf
sf
f
H.
ti di di di pur - rim pum
f
L.
Pur - rim pum
lyricly
f
f
H.
da pa ra da di pa
sf
f
ta da
L.
sf
pa pom
Woodwind
mf
f
louden

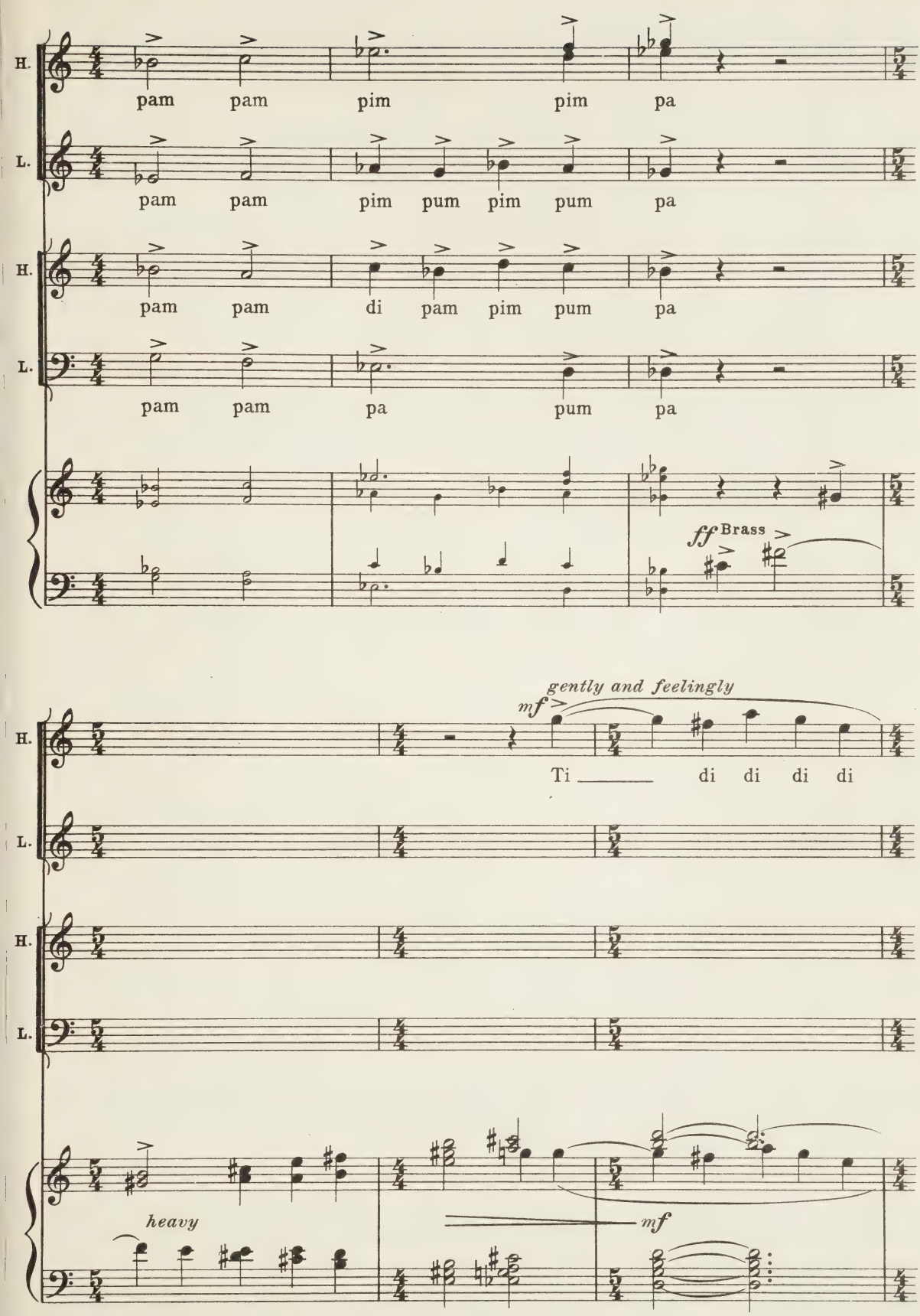

H.
pa
C.
pa
T.
da
B.
f
pom
30
heavy
f Full band
louden
heavy
T.
B.
ff

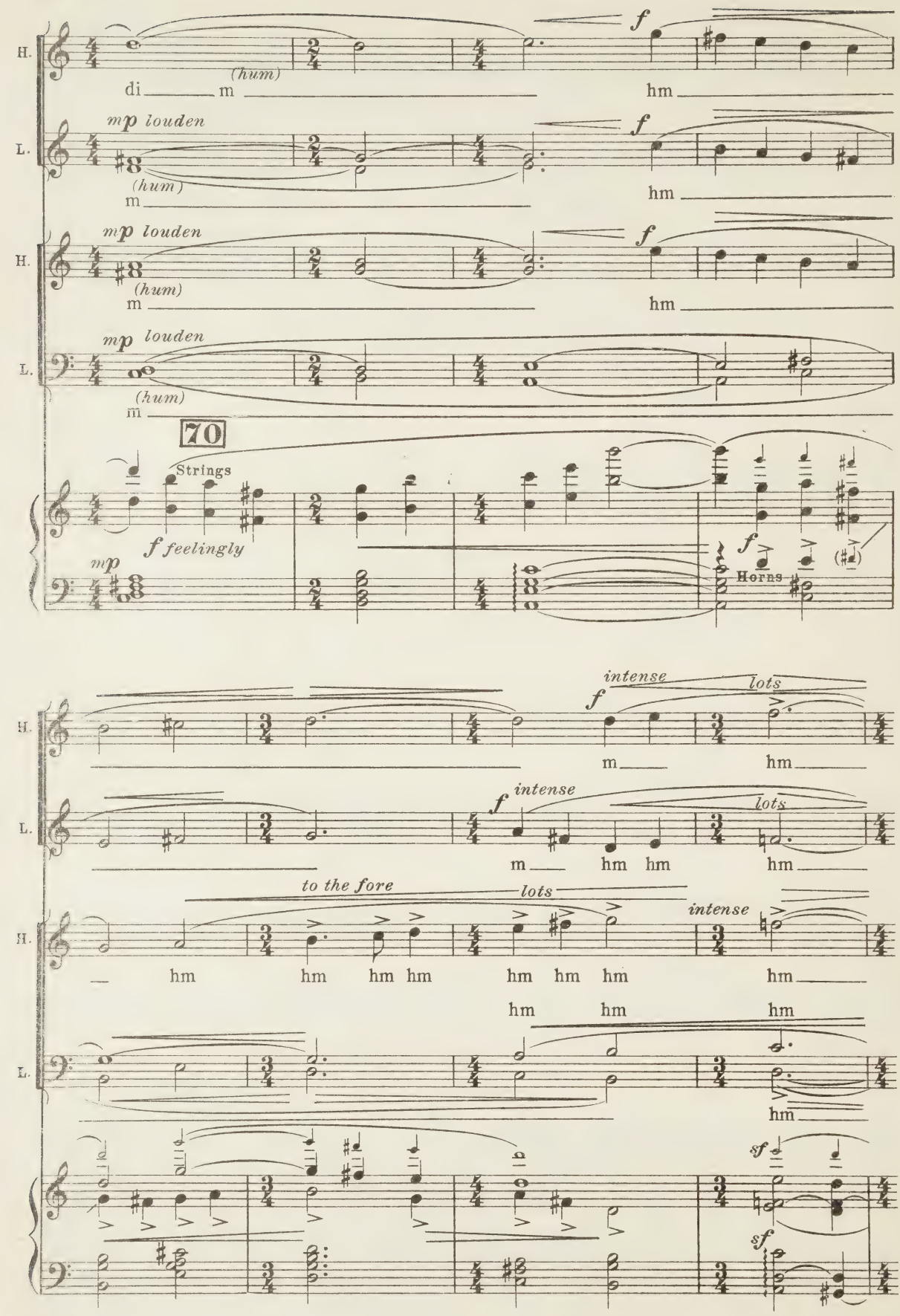

Wavy and flowing
mp gently
La
H.
L.
mp gently
La
mp gently
La
mp gently
nasal
Ti
ti di
38
Wavy and flowing
mp
Conductor should beat as follows:
3/8 down up
2/4 down up
la
da di ra di da da
to the fore
mf
ta ra da da di da di ra di da
di pa
di da

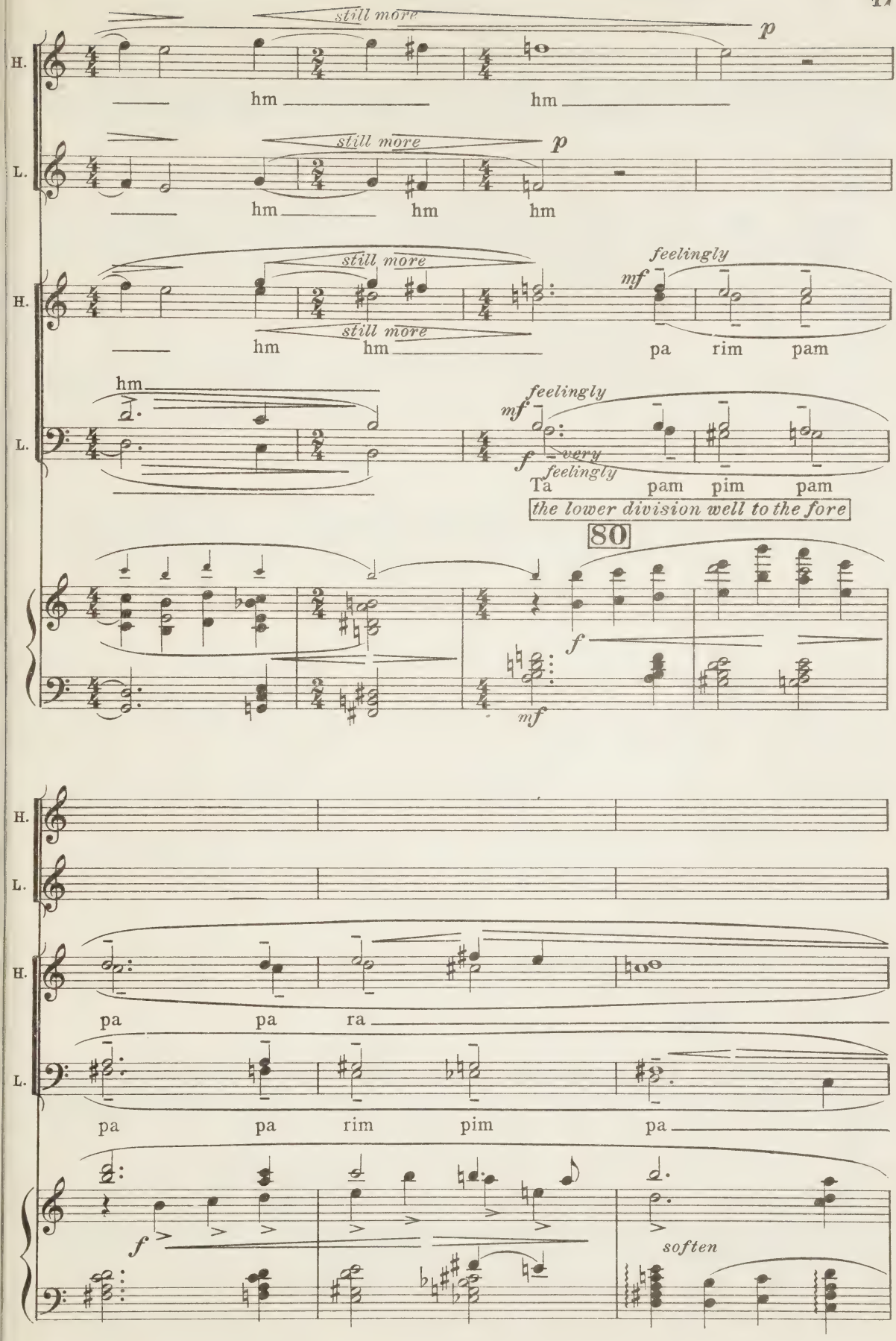

down up
down up
down up
nasal
not nasal
mf
ti da di ra di ra di
ta di da di da
nasal
not nasal
mf
di
Ta di da di da
nasal
p
di da di
di di di di
44
Woodwind
Horns
mf
ti da di ta da di da da
di da di da di da da dam
not nasal
mf
f
da da da di hi di hi di da da
not nasal
mf
Ta ri di di da da da da
50
Strings
f
Trombone

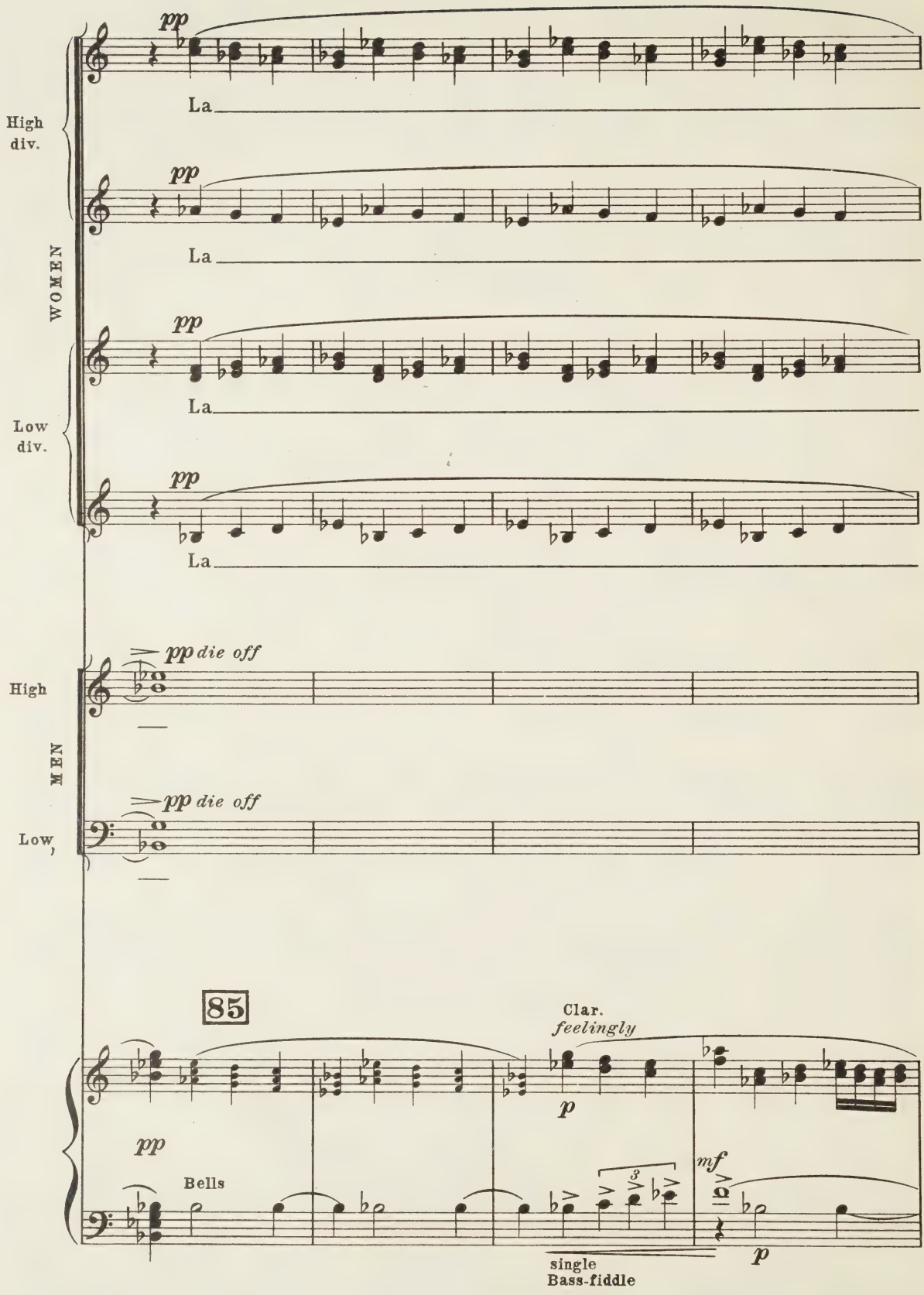

H.
L.
f detached
Ta pam pam pam pam pim pum pa ta da da da dam pam pa
f feelingly
Ta rim pam
Ta rim pam
Horns
Strings & Woodwind
fff
ff
Trumpets
Tim pam pam pam pa-rim pum pa ta da da da
pim pam pam pam pa-rim pam pim pam
pim pam pam pam pa-rim pam ti di
8
louden
Trombones

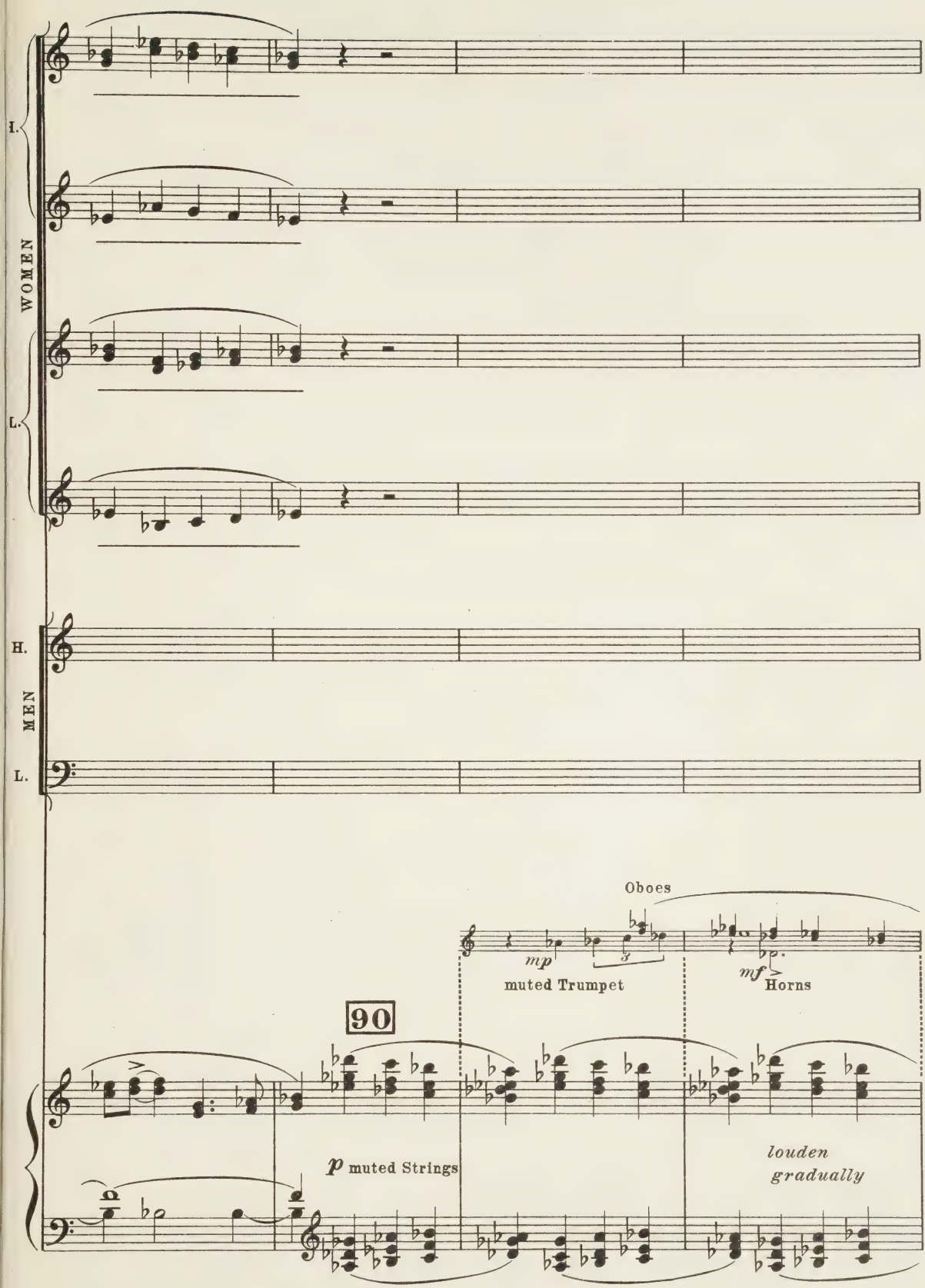

H.
dum pum pa
L.
dum pum pa
f
Ta ri da da da
H.
pa ta ri da da da di ra da da di dum pum pa
L.
di
8
Strings & Woodwind
58
ff
louden lots
Bells
Ped.
Ped.
Ped.
H.
ff hammeringly, detached
Pum pa pum
L.
ff hammeringly, detached
di ra da da di dum pum pa pum pa pum
H.
ff hammeringly, detached
Pum pum pum pa pum
L.
ff hammeringly, detached
Pum pa pum pum
8
62
fff
ff hammeringly
Ped.
Ped.

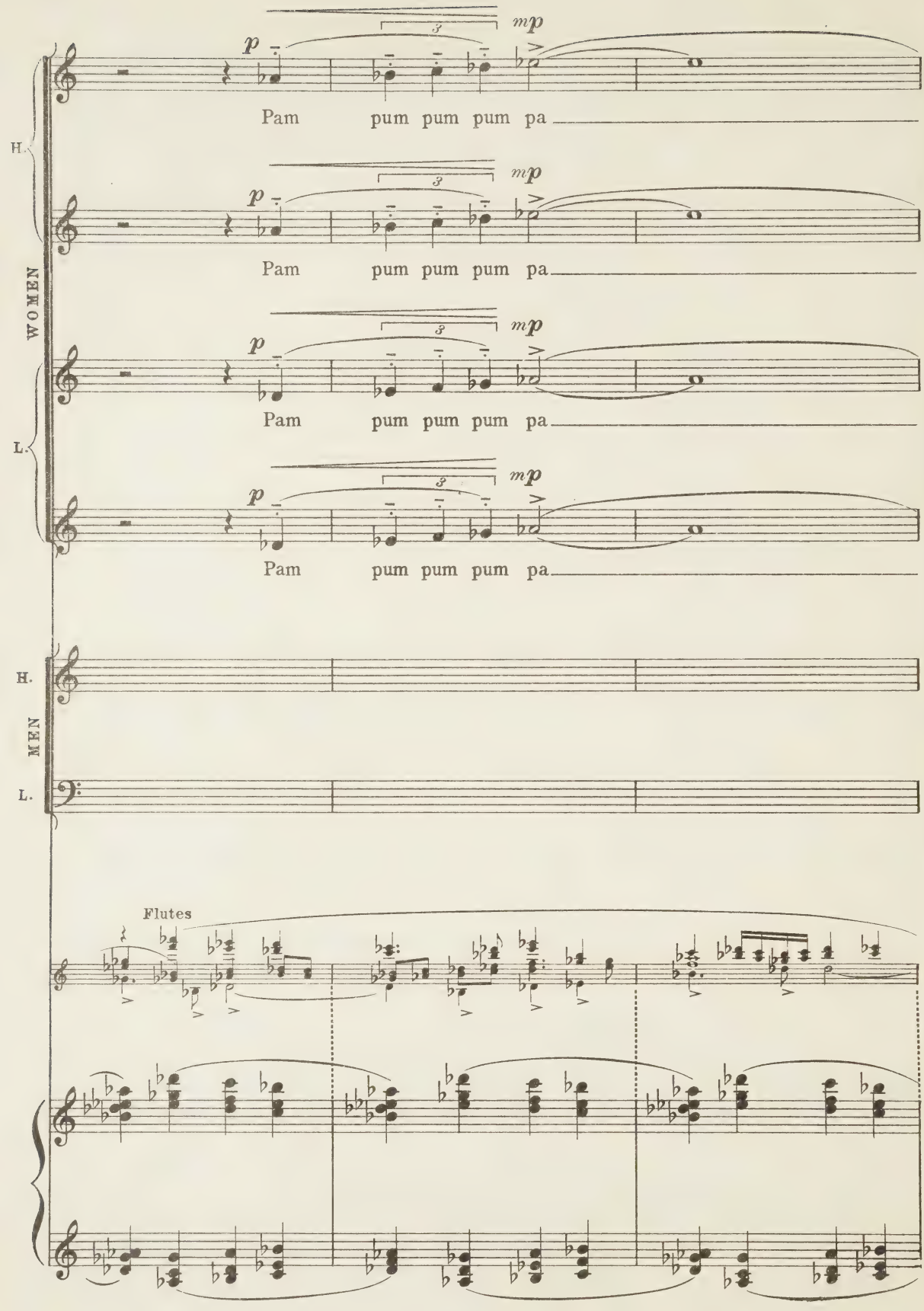

H.
pam pam pim pim pa
L.
pam pam pim pum pim pum pa
H.
pam pam di pam pim pum pa
L.
pam pam pa pum pa
ff Brass
gently and feelingly
mf
Ti di di di di
H.
L.
H.
L.
heavy
mf

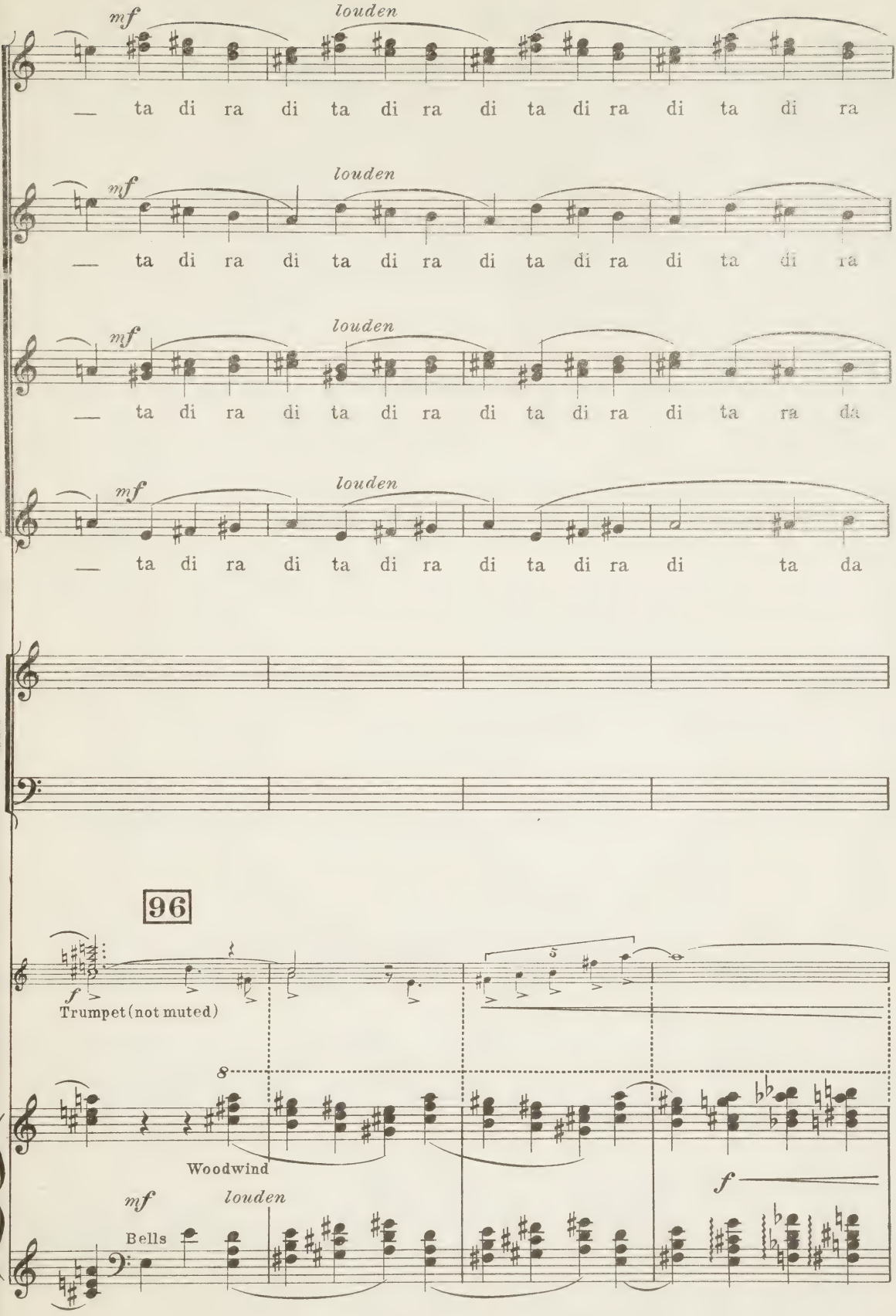

H.
L.
(hum)
di m
hm
mp louden
f
70
Strings
f feelingly
mp
Horns
intense
lots
to the fore
sf

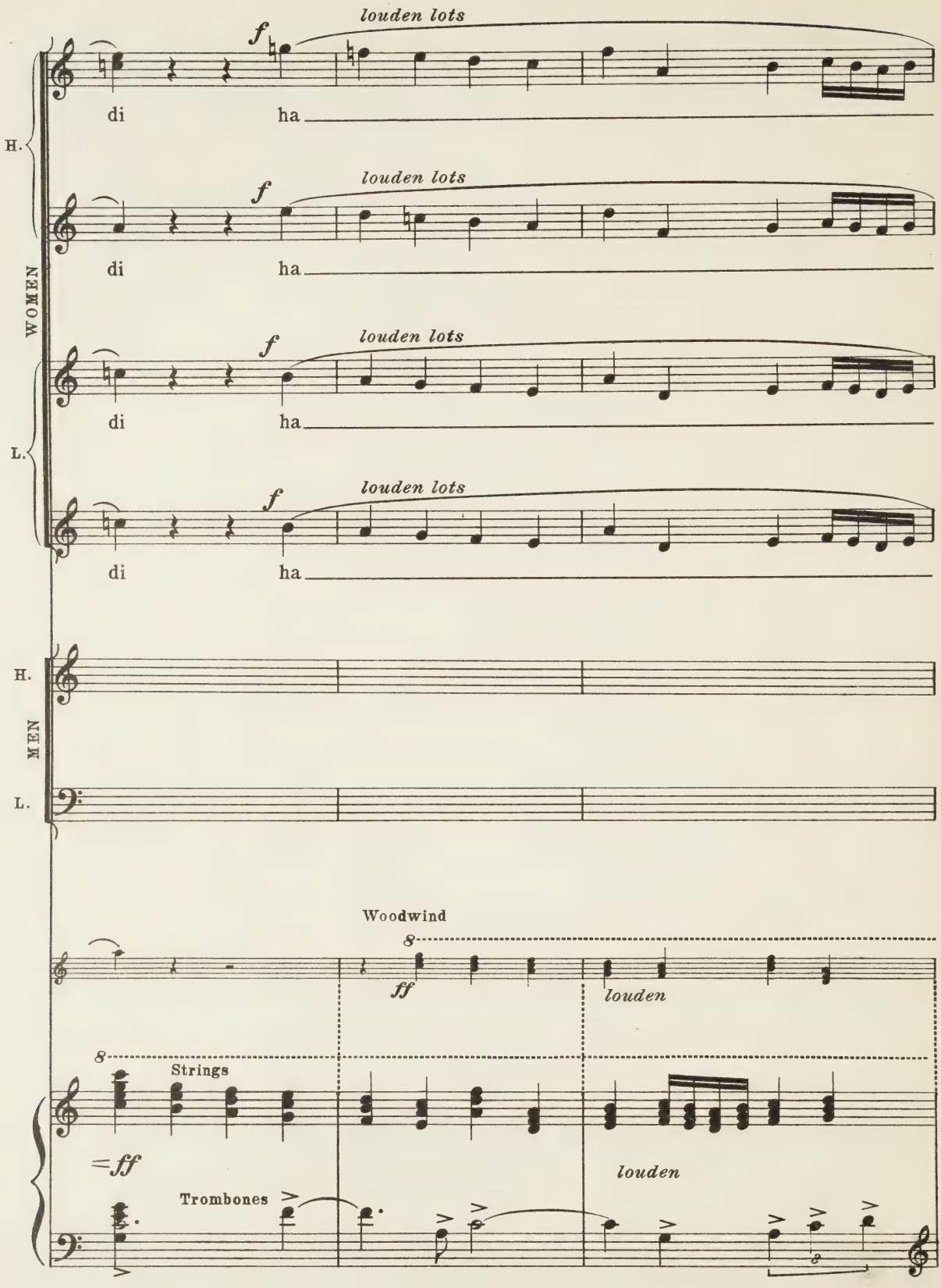

still more
p
H.
hm
hm
still more
p
L.
hm
hm
hm
still more
feelingly
mf
H.
hm
hm
pa
rim
pam
still more
hm
feelingly
mf
L.
f
very
feelingly
Ta
pam
pim
pam
the lower division well to the fore
80
f
mf
H.
L.
H.
pa
pa
ra
L.
pa
pa
rim
pim
pa
f
soften

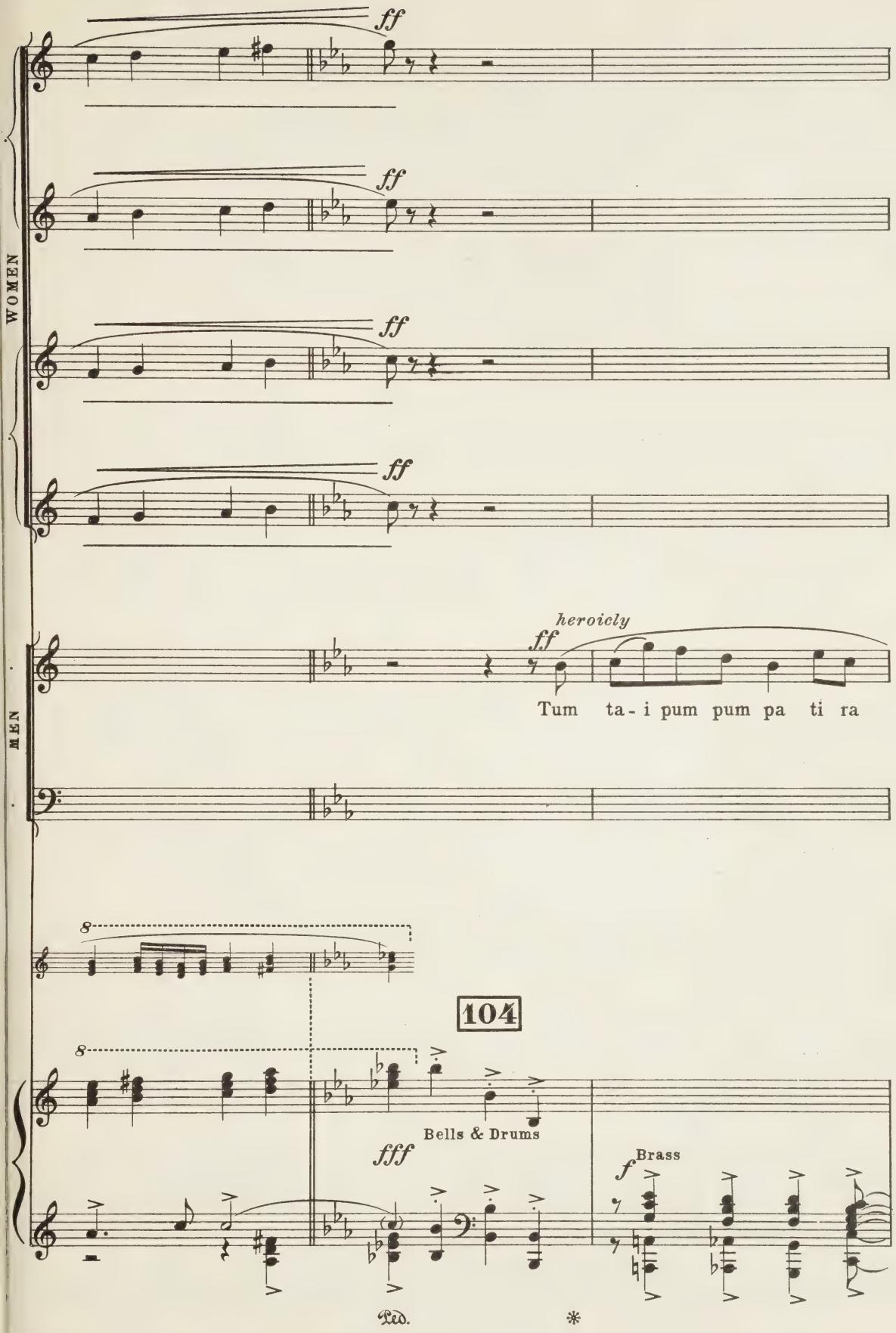

High div.
WOMEN
Low div.
pp
La
High
MEN
Low
pp die off
85
Clar.
feelingly
p
Bells
mf
single Bass-fiddle

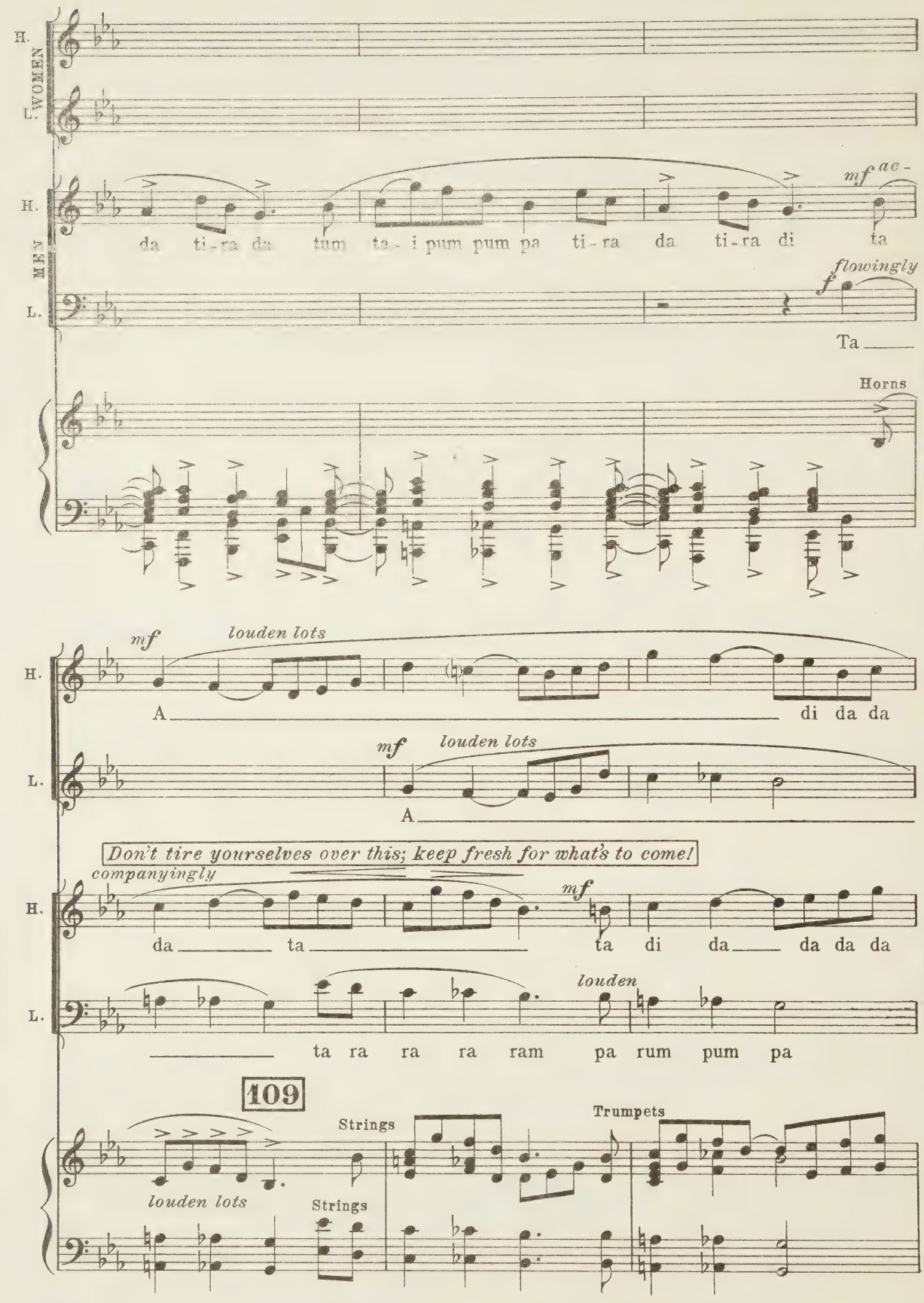

I.
WOMEN
L.
H.
MEN
L.
Oboes
mp
muted Trumpet
mf
Horns
90
p muted Strings
louden
gradually

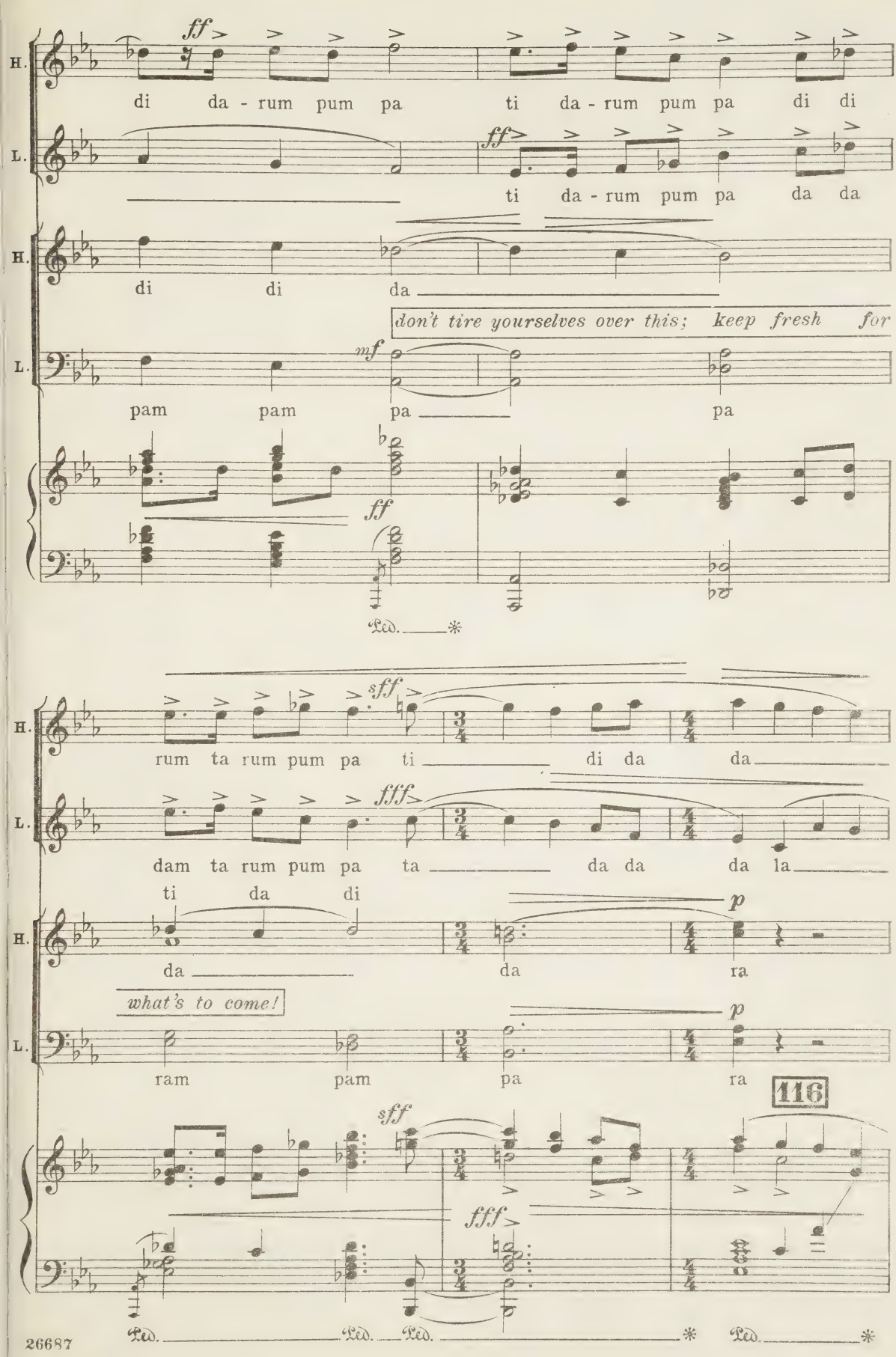

H.
WOMEN
L.
p
mp
3
Pam pum pum pum pa
H.
MEN
L.
Flutes


mf
louden
ta di ra di ta di ra di ta di ra di ta di ra
WOMEN
ta di ra di ta di ra di ta di ra di ta di ra
ta di ra di ta di ra di ta di ra di ta ra da
ta di ra di ta di ra di ta di ra di ta da
MEN
96
f
Trumpet (not muted)
8
Woodwind
f
Bells
Ped.
*


WOMEN
H.
L.
f
louden lots
di
ha
MEN
H.
L.
Woodwind
8
ff
louden
Strings
=ff
Trombones
louden


WOMEN
MEN
ff
heroicly
Tum ta - i pum pum pa ti ra
104
Bells & Drums
fff
Brass
f
Ped.
*


H.
L.
WOMEN
MEN
da ti-ra da tum ta-i pum pum pa ti-ra da ti-ra di ta
mf ac-
flowingly
f
Ta
Horns
mf
louden lots
A
di da da
Don't tire yourselves over this; keep fresh for what's to come!
companyingly
da ta ta di da da da da
louden
ta ra ra ra ram pa rum pum pa
109
Strings
Trumpets
louden lots
Strings


H.
L.
ff
di da - rum pum pa ti da - rum pum pa di di
ti da - rum pum pa da da
di di da
don't tire yourselves over this; keep fresh for
mf
pam pam pa pa
ff
Ped. *
sff
rum ta rum pum pa ti di da da
fff
dam ta rum pum pa ta da da da la
ti da di
p
da da ra
what's to come!
ram pam pa ra
116
sff
fff
Ped. Ped. Ped. * Ped. *

Don't tire yourselves over this; keep fresh for what's to come!

mp accompanyingly

H. la la la

Don't tire yourselves over this; keep fresh for what's to come!

mp accompanyingly

L. ba

Now sing up!

f very nasal, and well to the fore

H. Ta da di da ta di da di da ta da di ya

Now sing up!

f very nasal, and well to the fore

L. Ta da di da ta di da di da ta da di ya

mf

H. la da ta da di hm (*hum*)

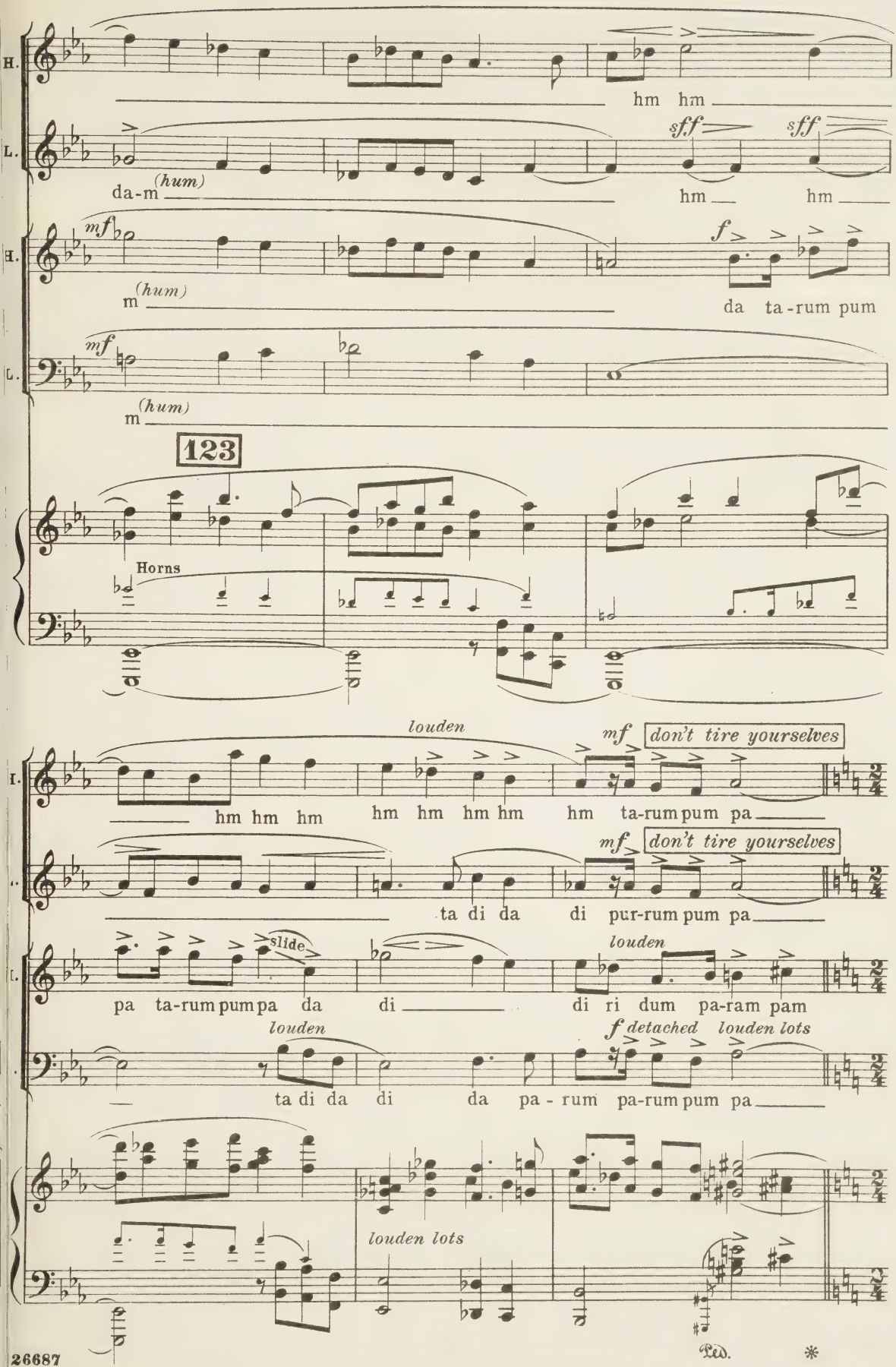
L. ta ri ta da da da da

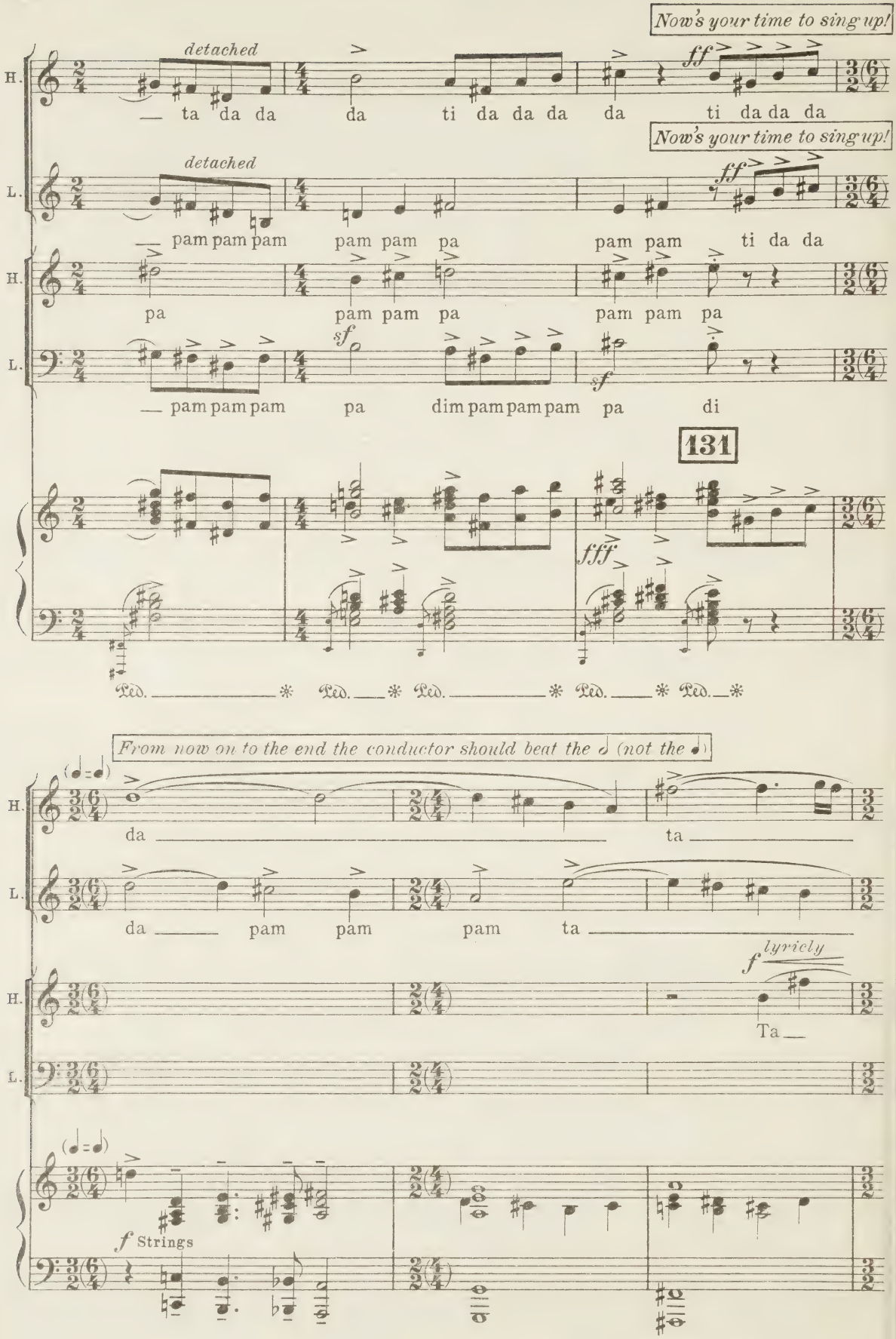
H. da da da di da di ra di ya ta rum ta dim pum pim

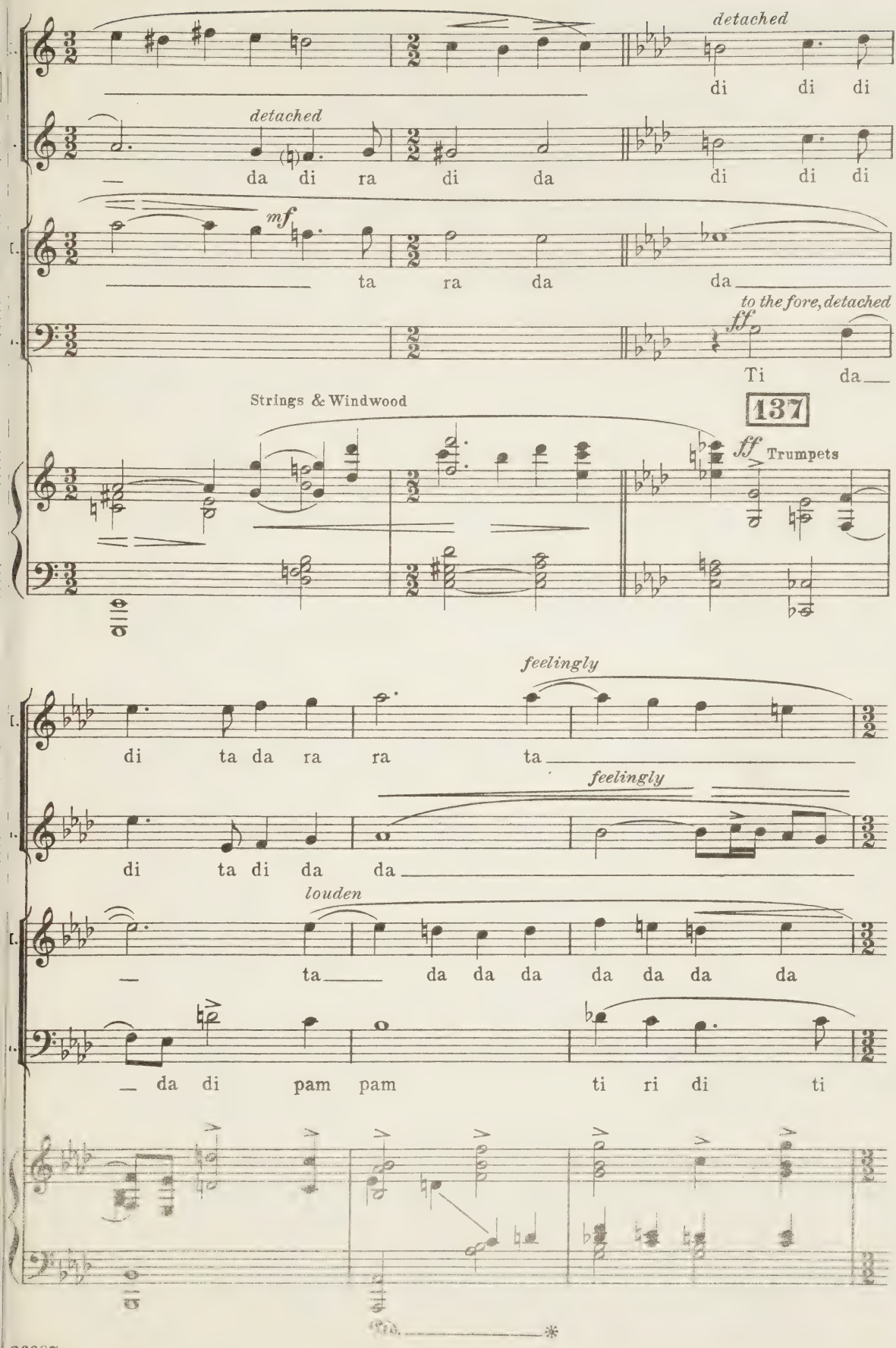
L. da da da di da di ra di ya ta rum ta dim pum pim

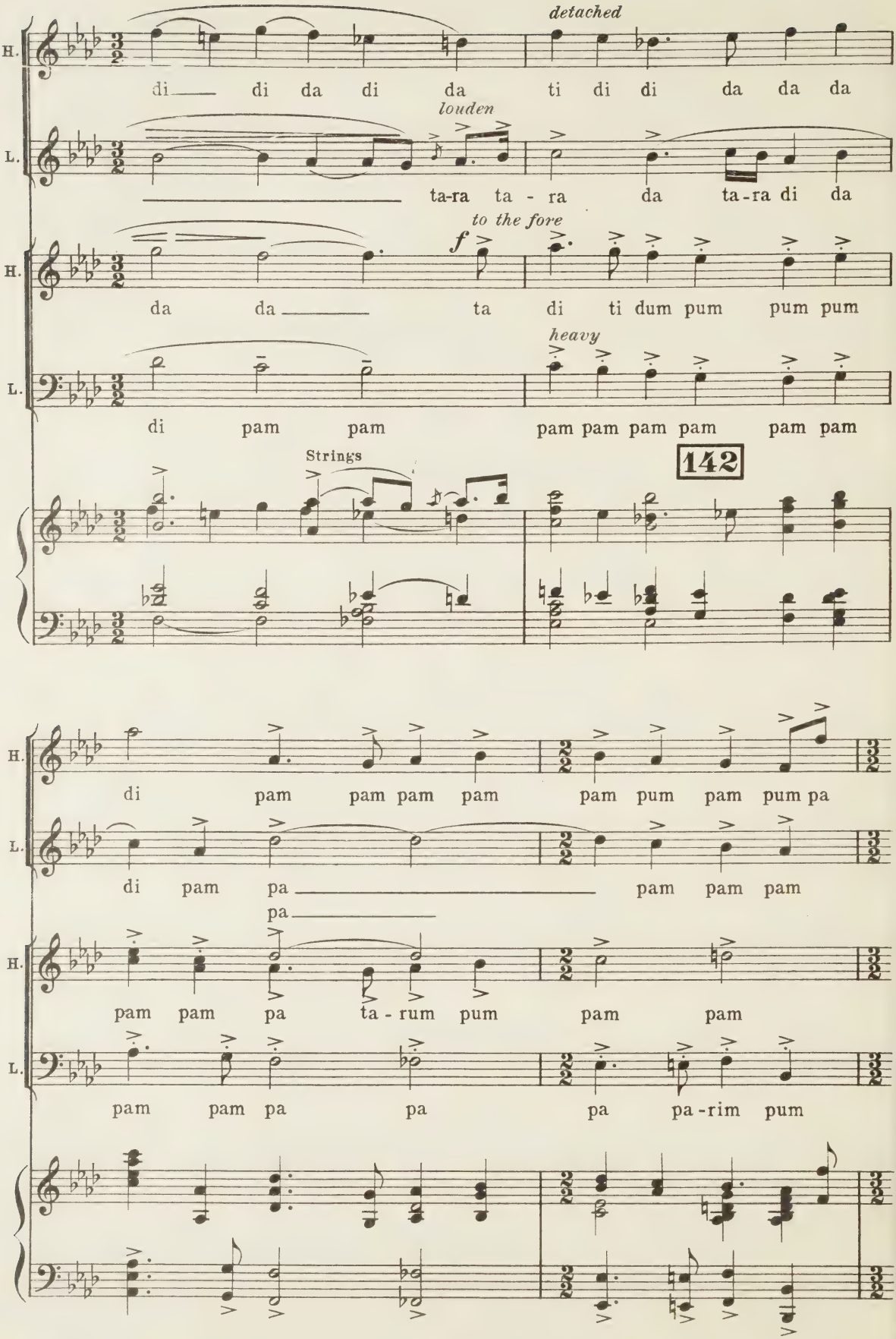
Woodwind

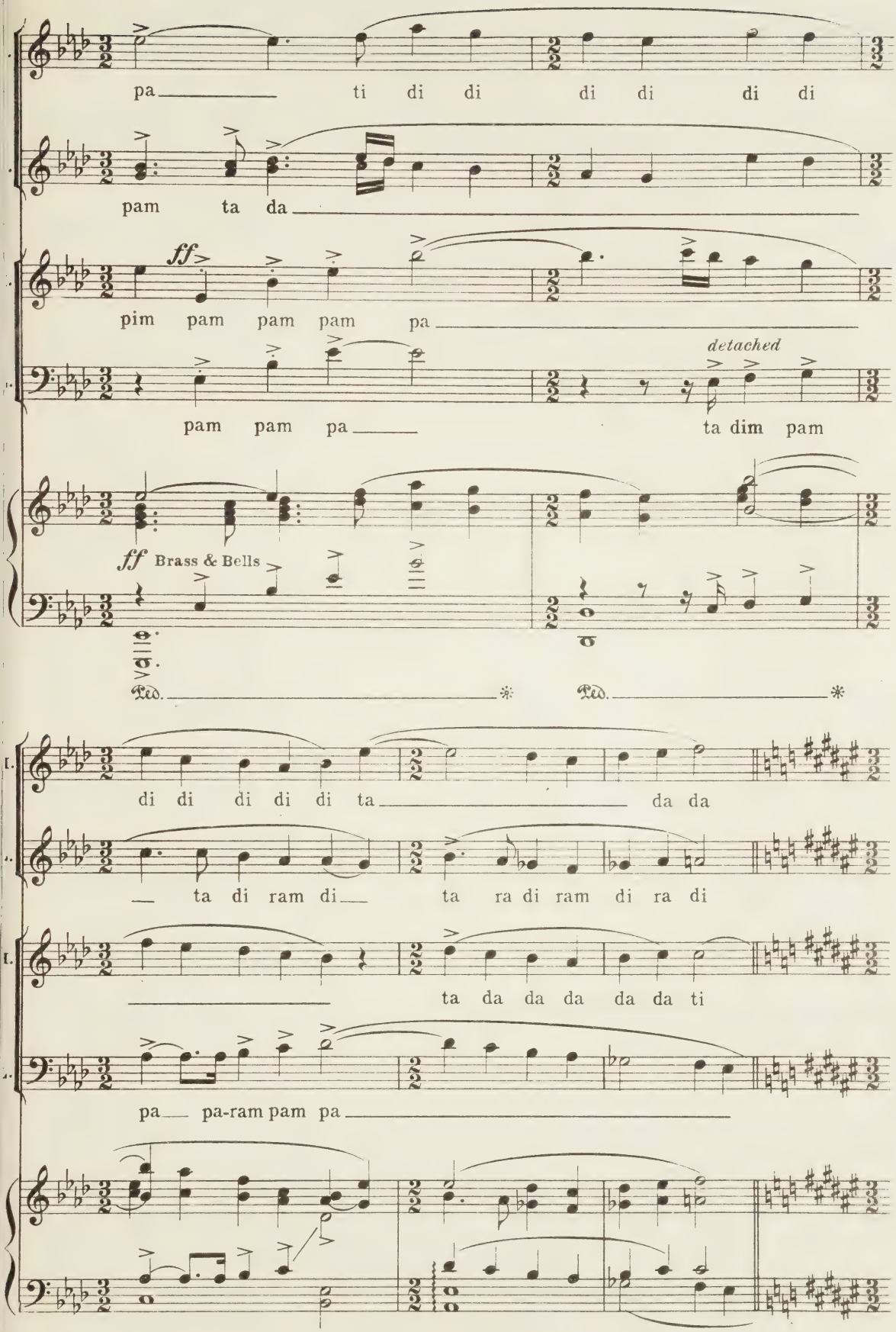
f

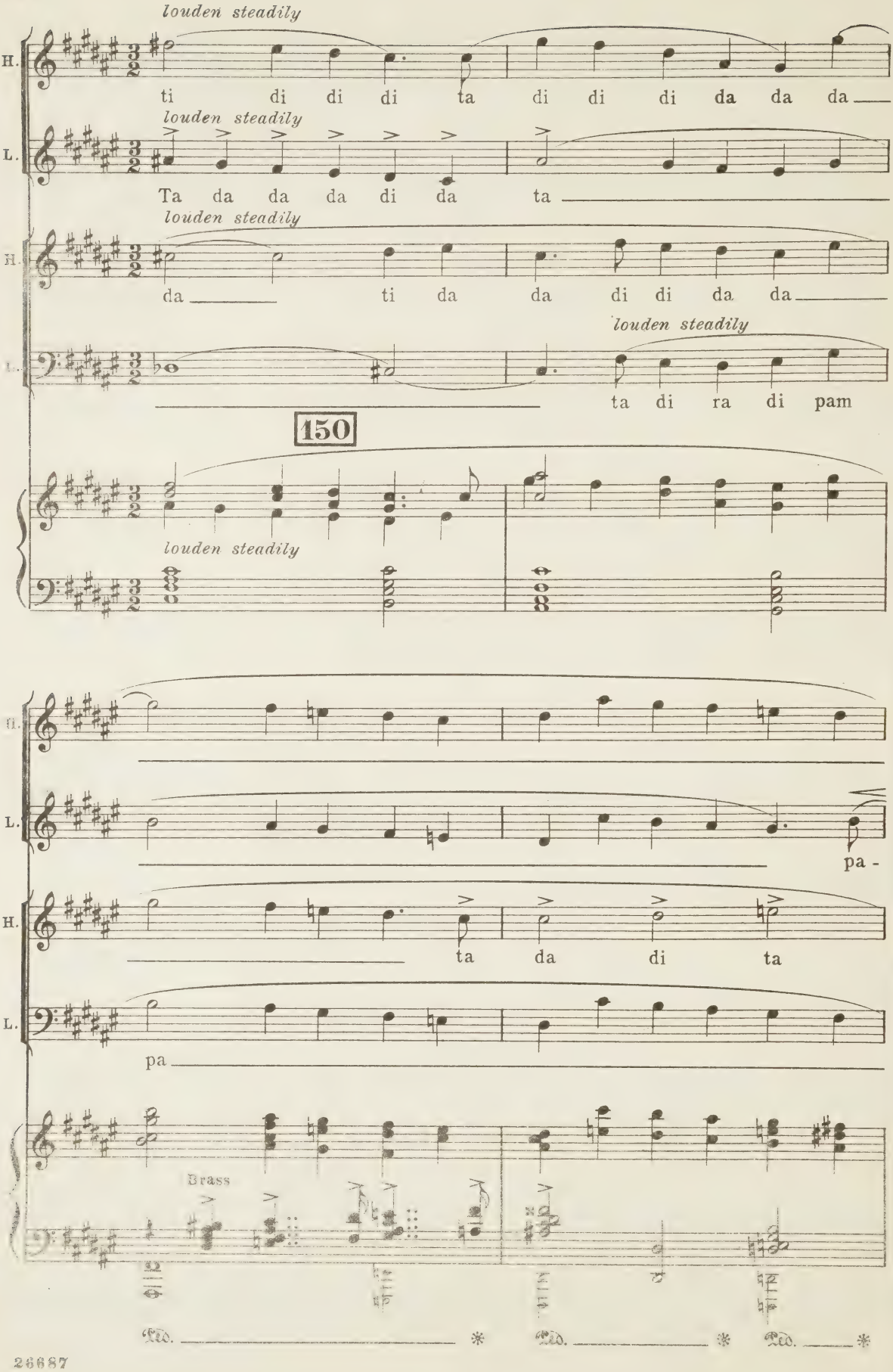

H.
L.
hm hm
sff
sff
da-m (hum)
hm hm
mf
f
m (hum)
da ta-rum pum
mf
m (hum)
123
Horns
louden
mf
don't tire yourselves
hm hm hm hm hm hm hm hm ta-rum pum pa
mf
don't tire yourselves
ta di da di pur-rum pum pa
slide
louden
pa ta-rum pum pa da di di ri dum pa-ram pam
louden
f detached louden lots
ta di da di da pa - rum pa-rum pum pa
louden lots
Ped.
*

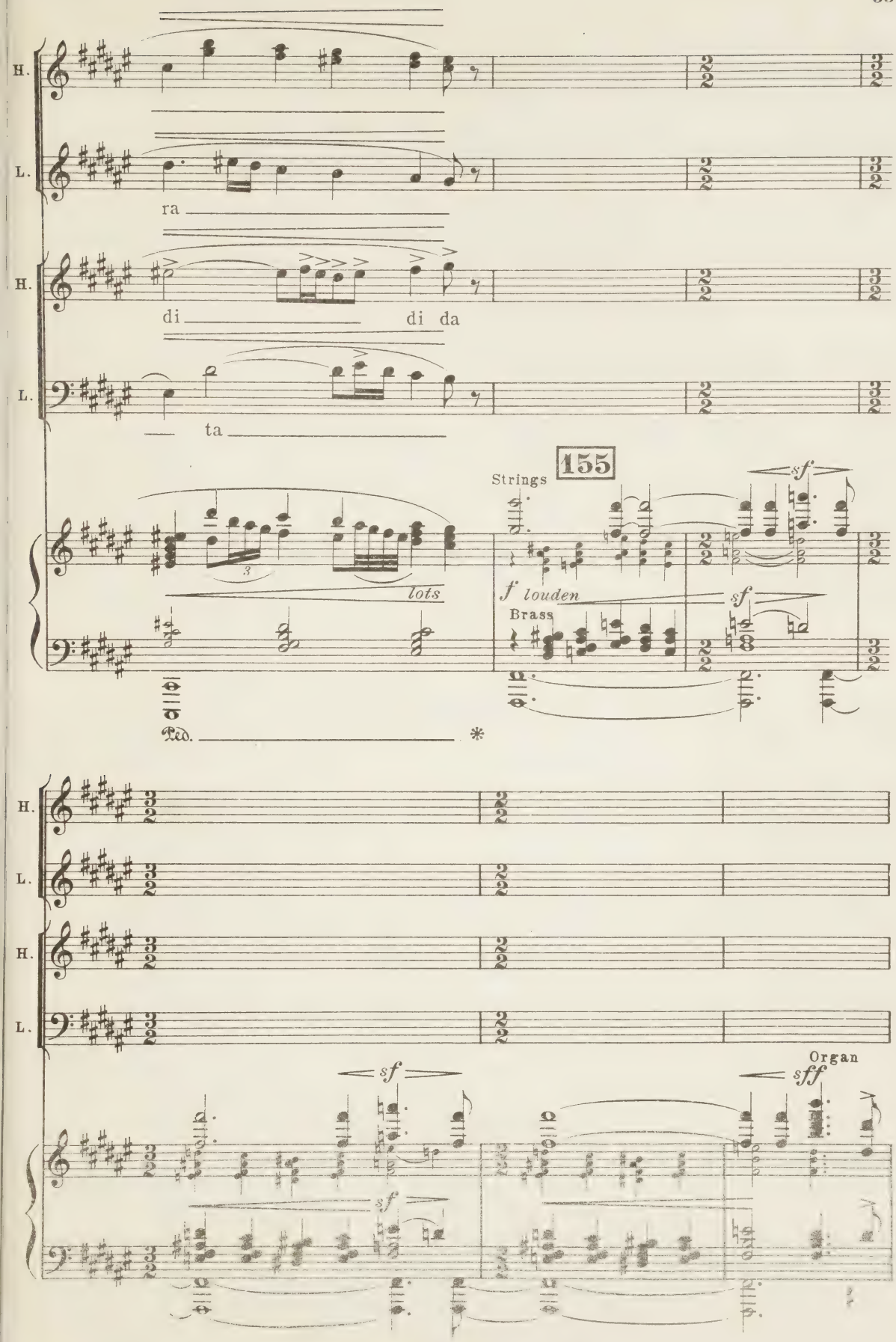

Now's your time to sing up!
detached
ff
— ta da da da ti da da da da ti da da da
Now's your time to sing up!
detached
ff
— pam pam pam pam pam pa pam pam ti da da
pa pam pam pa pam pam pa
sf
f
— pam pam pam pa dim pam pam pam pa di
131
fff
Ped. * Ped. * Ped. * Ped. * Ped. *
From now on to the end the conductor should beat the 𝅗𝅥 (not the 𝅗𝅥.)
da ta
da pam pam pam ta
f lyricly
Ta
f Strings

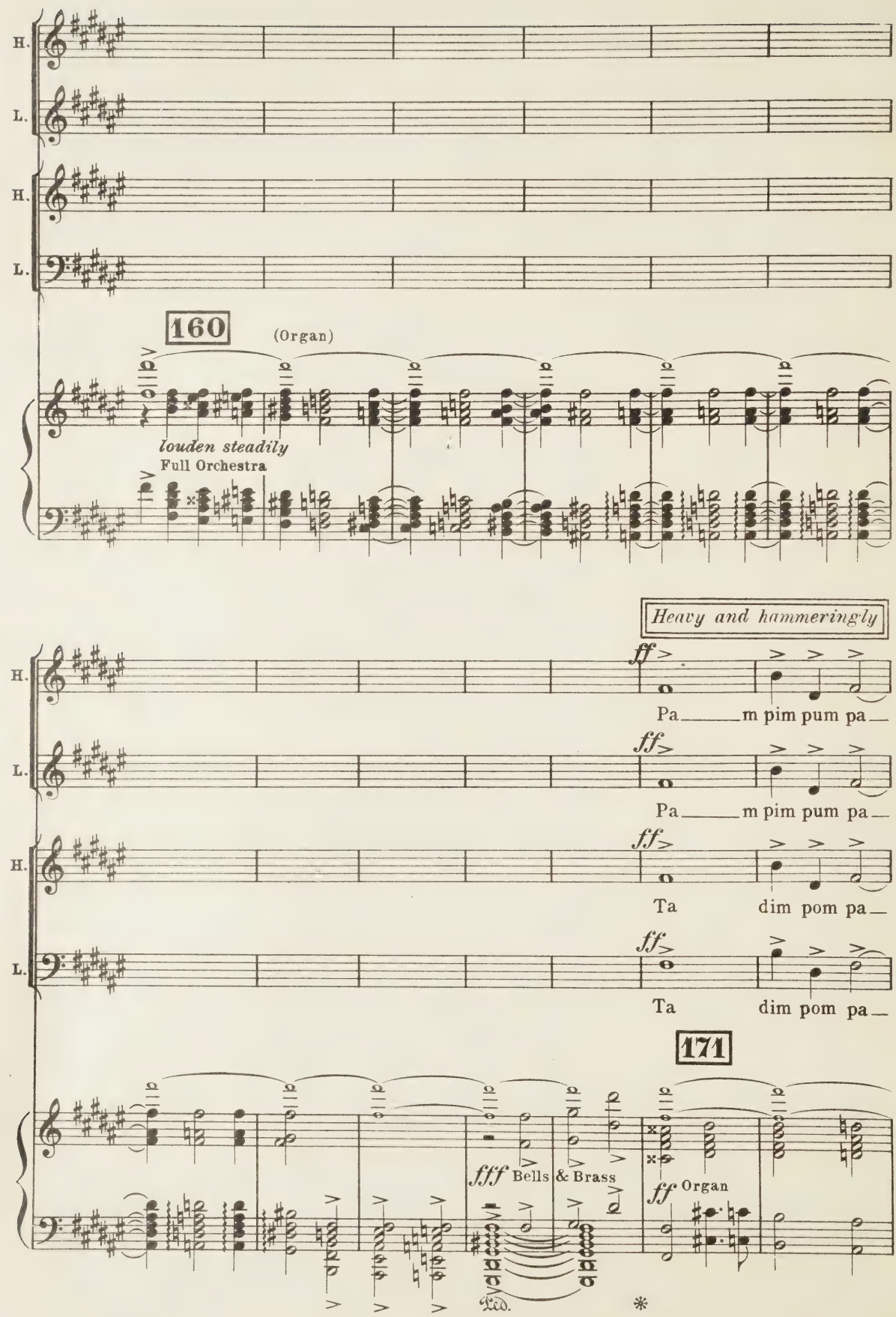

detached
di di di
detached
da di ra di da
di di di
mf
ta ra da
da
to the fore, detached
ff
Ti da
Strings & Windwood
137
ff Trumpets
feelingly
di ta da ra ra ta
feelingly
di ta di da da
louden
ta da da da da da da
da di pam pam ti ri di ti

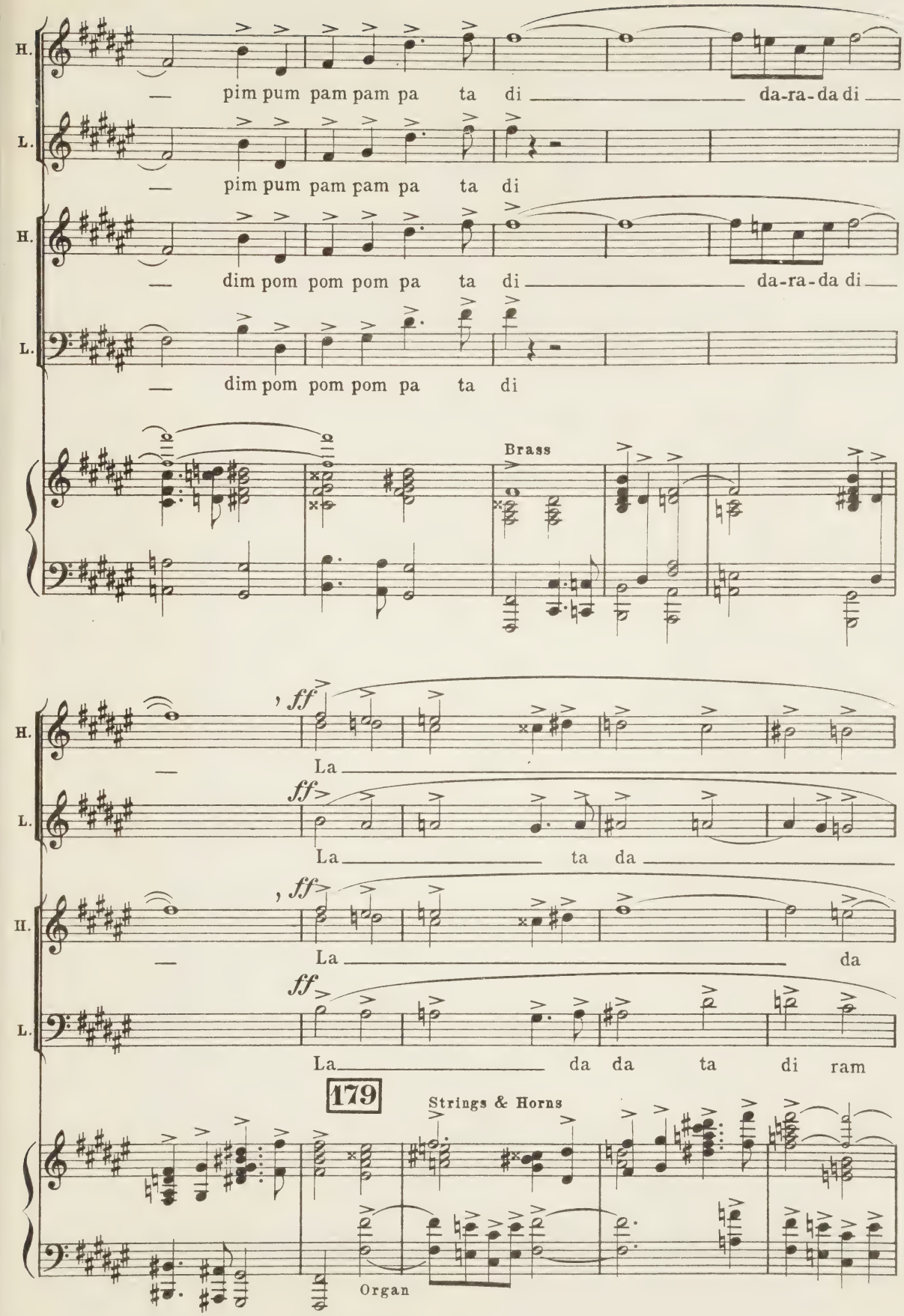

H.
L.
detached
di di da di da ti di di da da da
louden
ta-ra ta - ra da ta-ra di da
to the fore
f
da da ta di ti dum pum pum pum
heavy
di pam pam pam pam pam pam pam pam
Strings
142
di pam pam pam pam pam pum pam pum pa
di pam pa pam pam pam
pa
pam pam pa ta - rum pum pam pam
pam pam pa pa pa pa-rim pum

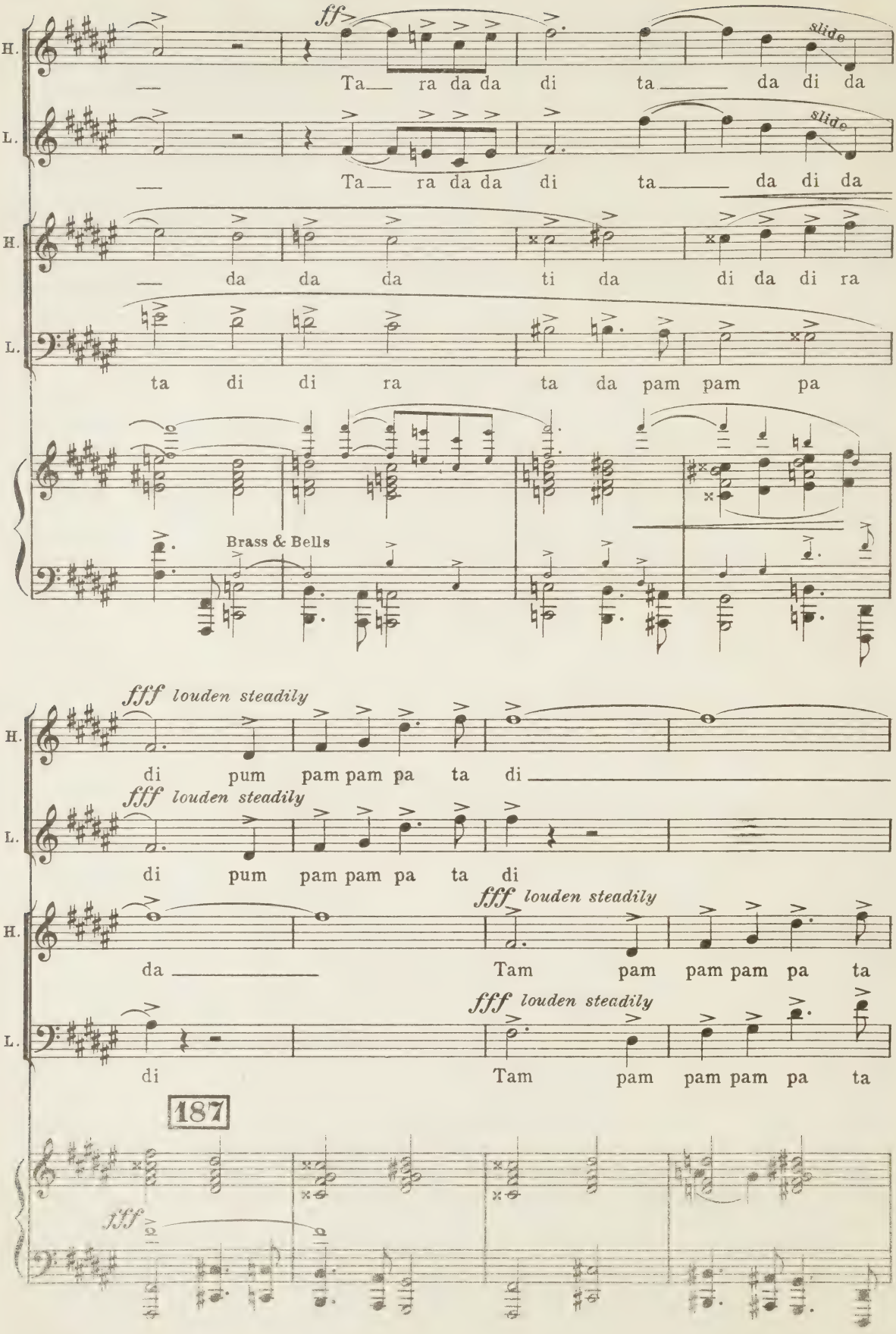

pa ti di di di di di di
pam ta da
ff
pim pam pam pam pa
pam pam pa
detached
ta dim pam
ff Brass & Bells
Ped. * Ped. *
di di di di di ta da da
ta di ram di ta ra di ram di ra di
ta da da da da da ti
pa pa-ram pam pa

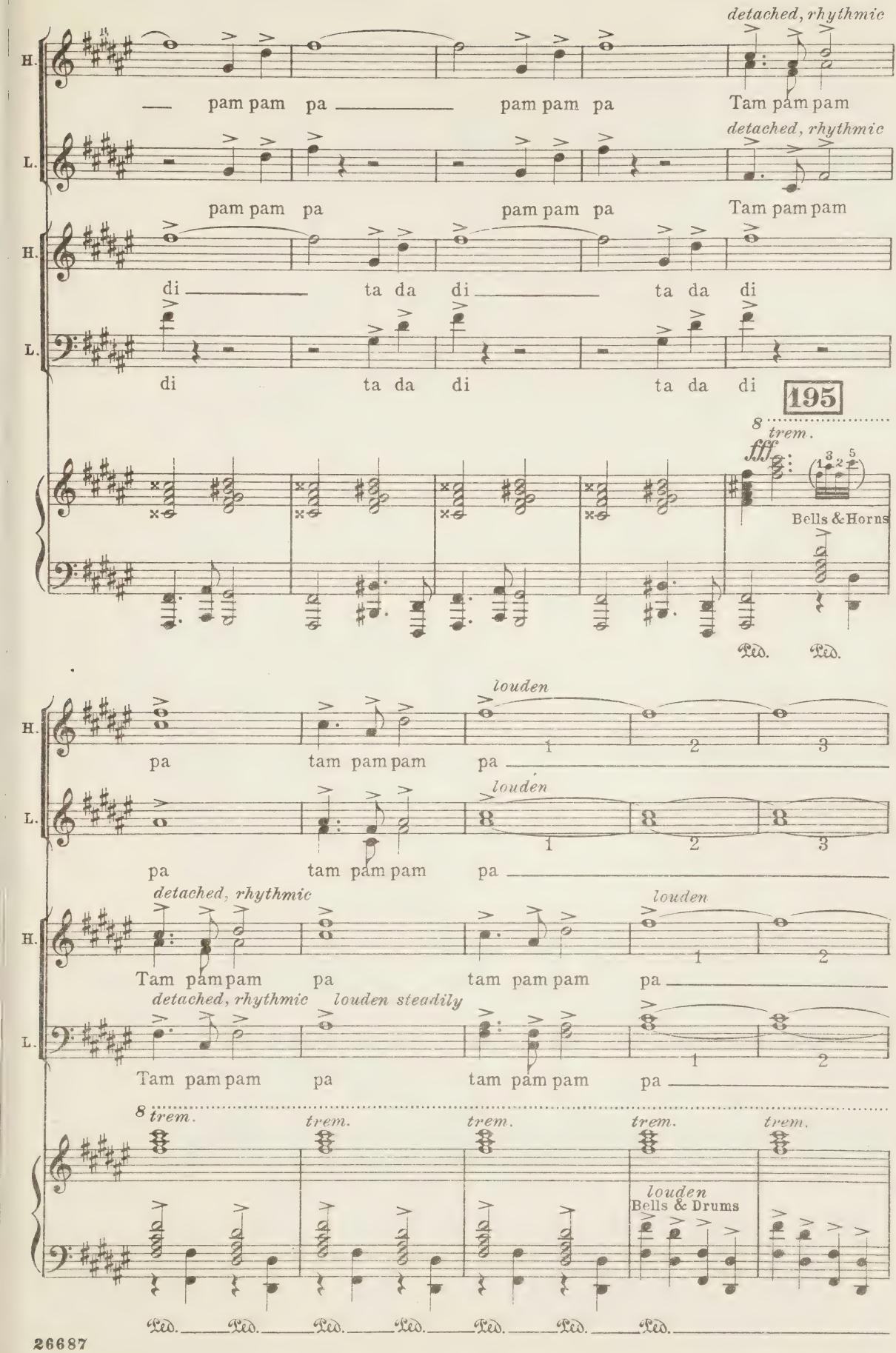

louden steadily
H.
ti di di di ta di di di da da da
louden steadily
L.
Ta da da da di da ta
louden steadily
H.
da ti da da di di da da
louden steadily
L.
ta di ra di pam
150
louden steadily
H.
L.
pa -
H.
ta da di ta
L.
pa
Brass
Ped. * Ped. * Ped. *

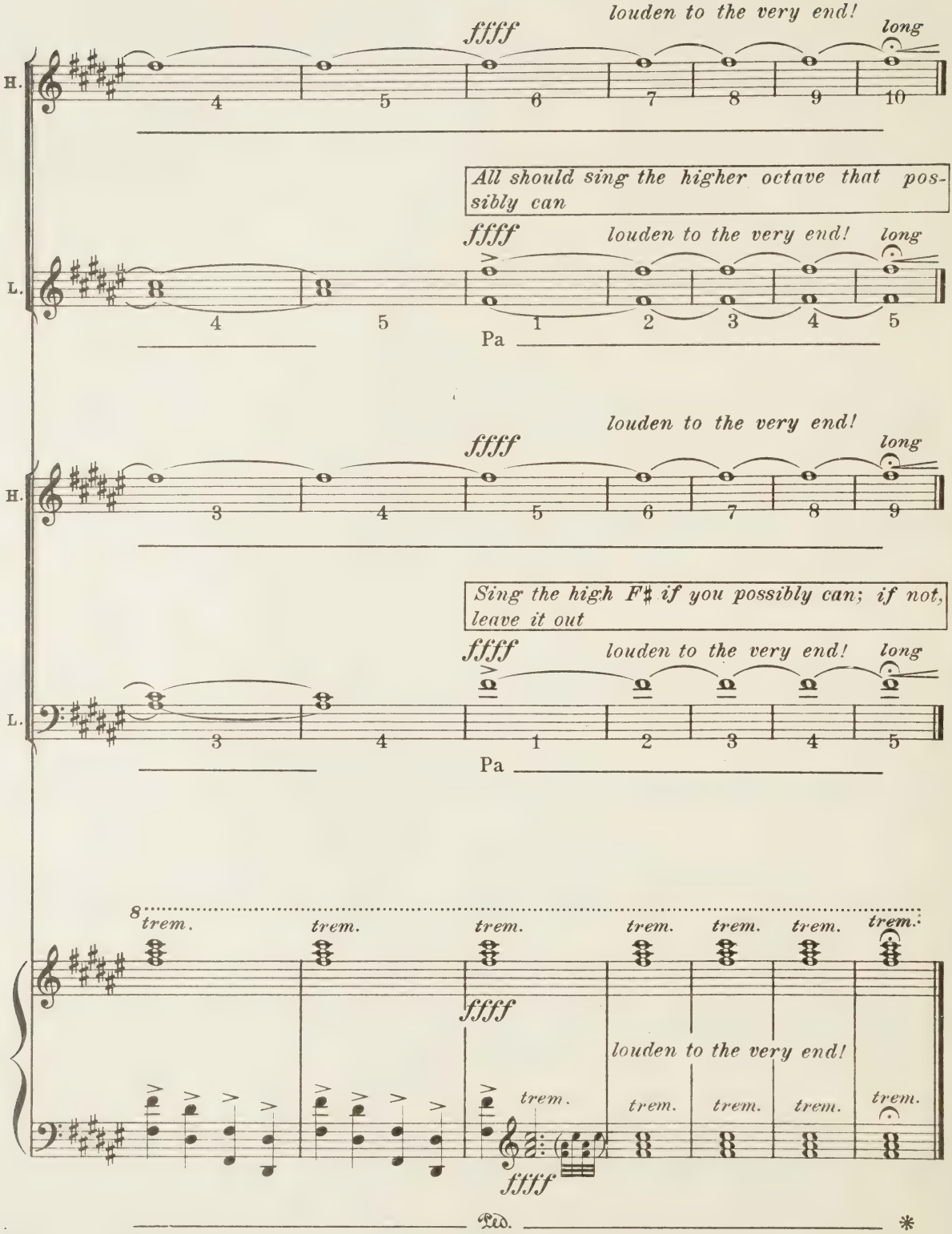

H.
L.
ra
H.
di
di da
L.
ta
155
Strings
sf
lots
f louden
Brass
sf
Ped.
*
H.
L.
H.
L.
sf
Organ
sff
sf


H.
L.
H.
L.
160
(Organ)
louden steadily
Full Orchestra
Heavy and hammeringly
ff
Pa m pim pum pa
Pa m pim pum pa
Ta dim pom pa
Ta dim pom pa
171
fff Bells & Brass
ff Organ
Ped.
*


H.
L.
pim pum pam pam pa ta di da-ra-da di
pim pum pam pam pa ta di
dim pom pom pom pa ta di da-ra-da di
dim pom pom pom pa ta di
Brass
ff
La
La ta da
La da
La da da ta di ram
179
Strings & Horns
Organ


H.
L.
ff
Ta ra da da di ta da di da
slide
Ta ra da da di ta da di da
slide
da da da ti da di da di ra
ta di di ra ta da pam pam pa
Brass & Bells
fff louden steadily
di pum pam pam pa ta di
fff louden steadily
di pum pam pam pa ta di
da
fff louden steadily
Tam pam pam pam pa ta
di
fff louden steadily
Tam pam pam pam pa ta
187
fff


detached, rhythmic
H.
pam pam pa
pam pam pa
Tam pam pam
detached, rhythmic
L.
pam pam pa
pam pam pa
Tam pam pam
H.
di
ta da di
ta da di
L.
di
ta da di
ta da di
195
8
trem.
fff
Bells & Horns
Ped. Ped.
louden
H.
pa
tam pam pam
pa
louden
L.
pa
tam pam pam
pa
detached, rhythmic
louden
H.
Tam pam pam
pa
tam pam pam
pa
detached, rhythmic
louden steadily
L.
Tam pam pam
pa
tam pam pam
pa
8
trem.
louden
Bells & Drums
Ped. Ped. Ped. Ped. Ped. Ped. Ped.


H.
ffff
louden to the very end!
long
4 5 6 7 8 9 10
All should sing the higher octave that possibly can
L.
ffff
louden to the very end!
long
4 5 1 2 3 4 5
Pa
H.
ffff
louden to the very end!
long
3 4 5 6 7 8 9
Sing the high F♯ if you possibly can; if not, leave it out
L.
ffff
louden to the very end!
long
3 4 1 2 3 4 5
Pa
8
trem.
ffff
louden to the very end!
Ped.
*

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